ERRATA

Amendments

Page / Line	What it is	What it should be
p. 84 line 15 (from the top)	form	from
p. 85 line 3 (from the top)	Znanieck	Znaniecki
p. 95 line 10 (from the top)	Chalisinski	Chalasinski
p. 95 line 11 (from the top)	polish	Polish
p. 109 line 6 (from the top)	Klowkowska	Kloskowska
p. 127 line 2 & line 6 (from the top)	Thompson 1997	Thompson 1996
p. 135 line 6 (from the bottom)	and Aboriginal	an Aboriginal
p. 139 line 10 (from the bottom)	'aim was to related'	'aim was related to'
p. 200 line 10 (from the top) p.205 first column, second row p.212 first column, second row	representament Representament Representament	representamen Representamen Representamen
p.249 line 9 (from the bottom)	understanding	misunderstanding

Additions

Page / Item	Amendment	Addition - Bibliography
Page 6 Zubrzycki	Zubrzycki, J. in Winternitz (1990:x	Zubrzycki, J. (1990) in Winternitz, J. *Australia's Hidden Heritage.* Canberra, AGPS.
Page 11 Shu Ting quoted in Liao 1983: 225		Liao, C. (Ed) (1983) *The Fontana Collection of Modern Chinese writing,* Fontana Books (in association with the Chinese Lit. Publishing House of Beijing, Melbourne, Aust.
P. 42 Holden (1999:40-41)		Holden,V. (1999) Working Towards Well-Being: The Link between Employment and *Mental Health* Problems Experienced ByRefugee *Women* in Ferguson, B and Pittaway, E. (Eds) (1999) *Nobody wants to talk about it – Refugee Women's Mental Helath,* Transcultural Medical Centre, Parramatta, pp.*40-53.*
P.49 (Matsuura,2001:1)	(Matsuura, Unesco 2001:1)	
P.95 Chalasinski (1938)	Chalasinski (1931)	
P.116 Smolicz, J.J. (1995: 71-73)		Smolicz, J.J. in Secombe, M., & Zajda, J. (Eds) (1999) *J.J. Smolicz on Education and Culture.* James Nicholas Publishers Pty. Ltd., Albert Park, Aust.
P.116 Ossowski (1966)	(Ossowski (1966) in Smolicz, J.J. 1995: 71-73)	
P.116 Szacki (1971)	(Szacki (1971) in Smolicz, J.J. 1995: 71-73)	
P. 120 Dame Roma Mitchell		Mitchell, R. (1985) in Whitehead, D. and Holmes, A. (1985) *Directions for Diversity.* Working Group of Multicultural Library Services, Vic., Aust.
P.120 Werheimer (1981:21)	Wertheimer (1981:21) cited in Whitehead and Holmes (1983)	Wertheimer (1981) in Whitehead, D. and Holmes, A. (1985) *Directions for Diversity.* Working Group of Multicultural Library Services, Vic., Aust.
P. 122 Bell, B. (1985)		Bell, B. (1985) in Whitehead, D. and Holmes, A. (1985) *Directions for Diversity.* Working Group of Multicultural Library Services, Vic., Aust.
P. 139 Cross Cultural Training Program (1995)		Cross Cultural Training Program (1995), Unley Library, Unley, S.Aust.
P. 146 Kloskowska		Kloskowska, A (1996) *National Cultures at the Grass Roots Level.* Wydawnictwo Naukowe PWN, Warsaw
P. 162 Secombe & Hudson (1995)	(Hudson (1995) cited in Secombe, M.J. 1995)	
P. 260 Tarantella (1993)	Starke, R. (1993) cited in *Tarantella (1993:26-29)*	Starke, R. (1993), excerpts from The Journey: A Story of Migration in *Tarantella,* Issue No.1, July, 1993, pp.26-29
P. 263 Jackowski (2000: 23)		Jackowski, (2000) in Wronska-Friend, M (Ed) (2000) *Roses and Red Earth – Polish Folk Art In Australia.* Melbourne, Australia:, Macmillan.
P.276 Pittaway (1999 1- 20)		Pittaway, E (1999) *Refugee Women – the Unsung Heroes* in Ferguson, and Pittaway, E. (Eds) (1999) *Nobody wants to talk about it.* Paramatta, TMHC.
P. 277 Council of Europe, 1998: Para. 4.7.1.1.3 in Striving for the Third Place, 1999:98)	Council of Europe, 1998: Para. 4.7.1.1.3 cited in Lo Bianco, J., Liddicoat, A.J., Crozet, C. 1999:98)	

Correction

Page / Line	What it is	What it should be
P. 277 – 278 : Concluding Comments	' the research findings for this study dispel the notion that a concept of diversity necessarily implies that two separate cultures have nothing in common. The discovery of the hidden substratum that linked the Greek and Italian cultures from ancient times and the acknowledgement of the bonding nature of needlework that knew no cultural boundaries, were confirmations of the interconnected nature of the universe of cultures…'	' In the second instance, the research findings dispel the notion that diversity implies separatism. Indeed, it confirms the contrary, and illustrates that cultural diversity need not imply that particular cultures have nothing in common. The study goes even further, and sensitizes readers in Australian society, by drawing attention to the network of cultural richness that links different ethnolinguisitic groups on so many levels. In so doing it encourages intercultural awareness and rightly applies the concept of the incipient cultural polyvalency.'

Cultural Valency in an Italo-Greco Intercultural Learning Experience

A Humanistic Sociological Study

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Thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy in the Department of Education, University of Adelaide

November 2004

ABSTRACT

Cultural interaction is defined, from a humanistic sociological perspective, as the willingness to cross cultural boundaries and participate in the life of another ethnic group. Smolicz sees this as essentially a two way process, dependent on the attitudes and actions of all cultural groups involved in the interactive exchange. The work of Kloskowska has identified specific categories of cultural valency within this definition of cultural interaction. She has identified four types: univalency with bonding in one culture only and negative or positive attitudes to other cultures; bivalency with positive bonding in two cultures; ambivalency in which the individual's involvement in more than one culture creates confusion and ambiguity in terms of allegiance and finally, polyvalency featuring bonding successfully in more than two cultures. Secombe has since identified an incipient bivalency in Australian multicultural society that demonstrates a positive interest in another culture with the individual working towards bonding in a second culture. Cultural interaction and related positive valencies are deemed important factors in intercultural harmony and they are a significant prerequisite for the pursuit of respect for cultural diversity and global harmony. Positive, cultural interactivity and valency foster awareness and respect for minority group identity.

The aim of this study was to carry out a small scale qualitative investigation of an intercultural learning experience to establish how far it achieved meaningful cultural interaction and positive valencies on the part of the participants. The participants represented a triadic grouping comprising members of two ethnic groups and a cluster of mainstream individuals involved in the planning and

completion of the project. In order to explore the learning experience and its outcomes in depth data was collected and analysed by means of a two fold investigation. In the first instance this entailed the study of existing data and, in the second, the study of data collected by the researcher based on questionnaires and interviews with the key participants at a later date.

The existing data had as its base a tapestry called *The Journey,* which evolved as a community arts project undertaken by the Goodwood Multicultural Library in South Australia. This tapestry is a visual, memoir account of the migration and settlement experiences of a group of 18 women of Greek and Italian origin who journeyed to Australia in the fifties and early sixties. The tapestry was made in the period 1990-1991. A range of methodologies was adopted as a means of gaining an in depth understanding of the meaning the tapestry held for those who created it and for gauging the success of the outcomes of this intercultural learning experience. The research was undertaken as a longitudinal study and spanned the period 1990 – 2000.

For the study of the context of content and an understanding of the impact and outcomes of this creative learning experience semiotic, hermeneutic, domain and content analyses of all existing data were undertaken. The existing data research included a study of journals and articles written by the pedagogues who supervised the making of *The Journey* embroidery; a study of the extensive media coverage that accompanied the making and the launch of the tapestry and a study of the many exhibitions and outcomes that followed in the wake of this intercultural undertaking.

The context of situation was studied in retrospective depth in the period 1998-2000 using questionnaires and an interview process. This enabled the researcher to gather eyewitness details from the participants themselves, to provide a more accurate application of semiotic and metaphorical analyses. A closer study of the images in the tapestry itself was deemed essential for gaining details of participants' perspectives on choices and interpretations and this was done using the Peircean model of semiotic analysis.

Memoir methodology as developed by Thomas and Znaniecki and Smolicz, in Australia, was adopted in the data research period 1998-2000, as an important means of studying individual respondents' recounts of their journeys of migration, as related in *The Journey.* This method involved the uncovering of 18 individual memoir recounts represented visually in the tapestry. Because these memoirs were presented visually the application of the memoir methodology required a format variation. In a standard application of the memoir methodology the respondents provide personal written statements. In this instance, the personal statements were visual and the number of languages spoken by the participants included Greek, Italian, dialects of both and formulaic competence, for many, in a spoken not written command of the lingua franca, English. For these reasons, the interview process proved invaluable because it enabled the participants to provide affective responses in their preferred language in focus group gatherings of two or three participants. This decision to tap into horizontal interaction between group members provided a vehicle for personal expression unencumbered by restrictive use of the lingua franca

only. The discourse and content details were forwarded through translation, for the purposes of vertical interaction and comprehension, to the interviewer.

It was possible to classify the participants and principal organizers into two types of valency. The classifications were based on the extent of their participation and interest in other cultural groups and their positive or negative attitudes to cultural inclusivity and diversity. The two types identified through the data analysis were univalent with positive attitudes to other groups, and incipient polyvalent with a positive acceptance of diversity. The second category represents the identification of a new addition to the valency categorisation. Although the proportion of these valencies among the respondents in this study is not representative of a common pattern in Australia's population, the identification of even a relatively small number of incipient polyvalents who interact positively as bridges between minority ethnic groups and mainstream individuals is considered an important finding for the future of intercultural communication in multicultural Australia. The additional and important finding that the potential for activating positive attitudes and related incipient polyvalency lies in a particular methodology that values all participants as positive interactors has lead to the identification of a successful pedagogical model for intercultural exchange in an ESL learning context.

DEDICATION

For my family as always
Silvano, Gerard, Jodie, Daniel, Damon, Amanda

For Liane

For the Female Artists who created the tapestry, *The Journey*

For Jerzy and Margaret

In friendship or in love, side by side, we raise hands
together to find what one cannot reach alone.
Kahlil Gibran

ACKNOWLEDGEMENTS

There are many I would like to thank for their help and support throughout the years I have dedicated to the writing and completion of this thesis.

First and foremost I would like to thank the eighteen female artists (two of whom are now deceased) who created *The Journey* tapestry: a beautifully crafted work that tells the historic tale of their journeys to a new land with new beginnings. I thank them for their willingness to chat with me, sharing as they have their treasured memoirs: posterity will be enriched and fortified by their tales of courage and fortitude preserved as they now are in the tapestry. I also thank the design and construction artists who worked with the female embroiderers in collaborative, creative tandem. I thank them especially for being passionate about their work.

I wish to thank my supervisors, Dr Margaret Secombe and Professor Jerzy Smolicz for introducing me to Humanistic Sociology and showing, through their own lifetime commitment to research in this field, that memoir methodology can offer invaluable insights and perspectives in any investigation of individuals and their reactions to cultural change. I also extend my heartfelt thanks to them for their support and encouragement throughout.

No abundance of praise will ever fully acknowledge the altruistic endeavour of the then Multicultural Librarian of the Goodwood Library, Liane Paparella, who initiated the community arts project that was to guarantee that the immigrant voice of eighteen female artists would be known and respected through *The Journey* tapestry and stand as a visual enlightenment for generations to come.

The Goodwood Library, the Unley Library, the State Library of South Australia, the media coverage, the Unley community in conjunction with Private, Local, State and Federal Government initiatives and funding, were invaluable lynchpins in this Goodwood Library Community Arts project. A collaborative effort from all aforementioned, interested parties helped ensure the success, promotion and preservation of this movable cultural heritage endeavour.

Thank you to my colleagues for their suggestions and encouragement.

Finally, I thank my wonderful family for being a constant source of strength and encouragement. I thank them especially for their individual assistance: Silvano and Gerard for their willingness to discuss ideas and directions; Daniel for his belief and his invaluable assistance with the tapestry's photographic data used in the semiotic analysis (Appendix C); Damon for his interest and his practical advice and much appreciated assistance with technical, computer related issues; Jodie and Amanda for their enthusiasm and interest throughout.

DECLARATION

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of my thesis being available for loan and photocopying.

Marietta Sandra Rossetto

12th November, 2004

CONTENTS

LIST OF TABLES

CHAPTER ONE: INTRODUCING THE TOPIC

This is our cry, this is our prayer, peace in the world
(engraved at the base of the statue of Sadaka that stands in Hiroshima Peace Park, Japan. The statue was unveiled in 1958 and is honoured each year on August 6th - Peace Day.)

Scope of this study

Intercultural education, as the opportunity to learn about and participate in another culture, has become increasingly important over the last decade. In the Australian multicultural context, intercultural education has been promoted as a means of fostering greater understanding and more effective provision of basic health, welfare and education services. In relation to the phenomenon of globalisation, intercultural education is being developed as essential for maximising trade and business opportunities in countries around the world. It is important therefore for educational research to identify pedagogical models of formal and informal intercultural learning and to seek to evaluate their effectiveness in terms of both short term benefits and long term outcomes. This study seeks to investigate an example of informal intercultural learning from the perspective of those who participated in it as teachers and learners.

The research paper provides a context for the study by examining the relevant literature and describing the methodology used for collecting and analysing the data. The findings are discussed and illustrated drawing upon the memoir data of the participants and an extensive range of existing data that includes media coverage of the intercultural learning project representing the primary focus of this research. Finally, the conclusion of this research manuscript presents a model for intercultural pedagogy in Chapter 8 and summarises the findings and notes

implications that could inform future studies in Chapter 9.

This introductory chapter provides background information that highlights the importance of immigrant contributions in any discussion of intercultural education and provides the broader context initiatives that help explain why this is a significant study.

The Year of Cultural Heritage

A brief background. The ability to cross cultural borders and collaborate harmoniously with other groups is a pivotal necessity for the future survival of a global society. Monocultural blinkers present an obstacle to global harmony just as hegemony by any one nation is anathema to the survival and prosperity of human endeavour. The awareness of interconnectedness needs to inform decision making and future planning. There is an urgent need to act as one world on a range of issues; working to uncover successful methods of sustainability given that global warming has become a bigger threat to the survival of humans on our planet than the ability to self destruct with nuclear weapons and human missile warfare.

There is increased understanding that diversity is a desirable and holistic phenomenon of the natural world and that humans are an integral part of this environment. Ecosystems regulate harmony: a loss of diversity in certain flora and fauna species has the potential to trigger an imbalance elsewhere, with a prime example being the changes wrought by the human exploitation of the rain forest. There needs to be an awareness of the interconnectedness of life and this includes respect for diversity be it biological, linguistic or cultural. The example

of indigenous people, provided by Terralingua, shows clearly how the three are inextricably linked. Terralingua, founded in 1996 as an international organization that conducts research to explore the connections between these three domains of diversity, has focussed much of its work to date on indigenous communities, given that over 300 million people world wide (20% of the world's population) are indigenous. They have ascertained that ' the fate of the lands, languages and cultures of indigenous peoples is decisive for the maintenance of biodiversity and linguistic and cultural diversity'
(Terralingua, 2002:2) given their interconnectedness with the fauna and the flora of their surroundings.

It is a feature of first principles that cohesive action can provide more resistance to an invasive virus and more strength to a given unit as a whole. Ways need to be found to develop polyvalent bonding so that biological, linguistic and cultural environments are harmoniously and inextricably linked. Any move to ameliorate universal conditions is dependent on recognition and respect for the participants: preservation of their intangible heritage of languages, as well as their cultural and biological heritage. Respect for the cultural heritage of individual societies is a potential key to finding a rich measure of unifying cohesion:

> the notion of heritage only has meaning when it chronicles the diversity and complexity of human creativity…
> we are now conscious of the part it plays in the life and development of societies…
> the protection of the heritage and its presentation and transmission to future generations, are therefore ethical imperatives, inseparable for respect for the dignity of the human person and the 'desire to live together' on the part of people and groups with different cultural identities…
> As a shared experience, the foremost constituent value of heritage is diversity. Every individual shares in that experience, fortified by his

> own identity and in expectation of the diversity of others. It is at this point that a genuine dialogue can unquestionably be established between cultures…
> Today we are faced with a new challenge: to make of that diversity an instrument for dialogue and understanding.
> (Statement on Cultural Heritage, UNESCO, 2002: 2-3)

The Year of Cultural Heritage. In a consideration of the role of cultural heritage in societies caught in the throes of globalisation it is important to bear in mind the importance given to it by the United Nations Educational, Scientific and Cultural Organisation (UNESCO). UNESCO designated 2002 as the Year for Cultural Heritage and this has served to focus world wide attention on the ways in which culture can help to foster and maintain respect for human endeavour. Culture has the potential to create harmony because it is the common denominator in all social groups. Cultural heritage, for its part, has the power to draw together the ubiquitous threads of past, present and future and confirm identity and direction.

There now exists an acknowledgement that there is a wealth of culture heritage that is movable and once discovered, in need of preservation. According to UNESCO (2002) there is respect born of admiration for the achievements of others that has the power to generate a desire to coexist in peace. Cultural heritage holds the key to stability because it links us with our identity: where we are from and where we are headed. It stands as a vital cornerstone in the modern world: a counteraction to globalisation with its demonstrated power to superimpose new standards that override tradition. The Director-General of UNESCO, Koichiro Matsuura, suggests that a knowledge of and respect for cultural heritage can create an awareness of links that could, in turn, facilitate crossing cultural borders, or, at least, foster intercultural harmony.

> The cultural heritage of a people is the memory of its living culture….
> In retracing its own cultural lineage, in recognizing the many different influences that have marked its history and shaped its identity, a people is better able to build peaceful relations with other peoples, to pursue what is often an age-old dialogue and to forge its future…..
> To value the cultural heritage and to care for it as a treasure bequeathed to us by our ancestors that it is our duty to transmit as wholly as possible to our children, is a sign of wisdom.
> We must …encourage each member of the society to become actively involved in the conservation and enhancement of the heritage of humanity…
> this powerful symbol of a people's identity can become a unifying factor …provided that is, it is revitalized in people's minds not only as a mark of a common acknowledged past but also as the foundation of a shared future.
> (Matsuura, UNESCO, 2002: 1-2)

There is likewise an immeasurable wealth of cultural identity to be found in intangible heritage, with language being a prominent example. Language reflects and expresses a culture's values and beliefs in written, oral and audiovisual media. Language is dependent on the community that uses it for its survival. A language's demise can trigger the gradual loss of an immeasurable body of knowledge that may be centuries old. All languages, be they a lingua franca or a regional dialect, are carriers of the wisdom of ages and are dependent on their users for their survival. UNESCO (2002:1) warns that ' the disappearance of languages is impoverishing …cultural heritage: out of the 6,000 to 7,000 languages spoken throughout the world, some 3,000 are now in danger.' In 1999 UNESCO introduced the International Mother Language Day to be celebrated annually on February the twenty first. Its main purpose is to recognize and promote minority languages. This annual homage, if given widespread recognition, might have the potential to lessen the growth of dialectophobia (Chiro& Smolicz, 1994) that is becoming more prevalent in the shadows of lingua franca dominance.

Australia's Material and Movable Heritage : Hidden or Shared

In 1990 the Office of Multicultural Affairs published a work entitled *Australia's Cultural Heritage* that highlights the richness of cultural wealth that lies sheltered in the homes of Australians of diverse ethnic backgrounds: a wealth that is rarely, if ever, given public acknowledgement. The book was the principal outcome of a project begun in 1988, as part of Australia wide bicentennial celebrations. Winternitz worked with photographer Houldsworth to present a visual documentation through photographs of arts, crafts and clothing that provides a fascinating look at both 'transported' and 'transformed' (Zubrzycki, 1990:x) cultural heirlooms.

Winternitz' concern that this invaluable heritage is 'hidden' is a valid point, especially given that

> It must be remembered that the objects photographed ....are to be found not in Australia's major public heritage institutions but in mainly private hands, sometimes in precarious circumstances, in different states of preservation and generally with few public access opportunities.
> (Winternitz, 1990:xi)

Six years later in 1996,Thompson, at the national level, Szekeres, at the state level in South Australia likewise expressed a concern at the loss for Australia as a nation whilst rich cultural treasures lie sequestered. As Szekeres said such records 'can contribute a valuable dimension to the understanding of cultural diversity' (Szekeres quoted in Thompson, 1996:6). Both feel that it is all too often because people from diverse ethnic backgrounds do not fully recognise the significance of their contributions. Winternitz' documentation, on the other hand, illustrates that

the willingness to share is there in abundance, once individuals and groups are alerted to the significance of their cultural treasures. They need to be informed and that is a step that needs to come from community, state and national initiatives.

Juxtaposed to this are the practical realities of providing permanent access and these are perhaps insurmountable or at least budget controlled. It is one thing to have exhibitions of fine needlework and crafts but it is another to consider where this material culture might be permanently displayed. For this reason it is important to laud abundantly institutions in which budgets have been stretched to the limit to ensure preservation and public access and our focus must perhaps bend towards promoting these endeavours.

Concluding Comment

The world stages, at the local, state, national and global levels, advocate a respect for diversity and a dialogue between cultures that has the potential to stem from such recognition. The research undertaken in this project has endeavoured to offer a small inroad into this global perspective by studying an educational project at the grass roots level that enabled a group of 18 women from two diverse, cultural backgrounds to work on an aesthetic embroidery work, entitled *The Journey,* that relied for its success on the treasured and shared cultural needlework traditions of both groups.

Key Research Inquiries. The task was to gather data about the key participants in this tapestry project via a longitudinal study with the purpose of investigating the following:

(i) The extent to which successful intercultural communication was possible in a project using a lingua franca that was not the first language of either group.

(ii) The facility, or otherwise, with which participants were able to cross cultural borders and participate in the life and interests of other groups.

(iii) The possible compilation of a pedagogical model that encouraged interdependence and the collaborative exchange of ideas with the role of the teacher and students clearly defined within a constructivist model of learning.

(iv) The perceived benefits for the learner in terms of self esteem, related accomplishments that were a consequence of this particular learning experience, acculturation and the lessening or otherwise of acculturative stress, the roles of heterotopias and fictive kin relationships.

(v) The efficacy of the memoir experience through visual telling and expression: whether life experiences were conveyed adequately and whether the chosen semiotics represented that which the participants really wanted them to signify.

Significance of the Research Project. This particular research project was selected because of the range of relevant criteria it presented:

(i) The informants had expressed willingness to participate and this enabled measurement of cultural valence at a significant depth.

(ii) The learning experience had involved communicating with people from a different non-English speaking background, working with a lingua franca

as the shared language experience.

(iii) The Tapestry represented the immigrant voice and formed part of the movable cultural heritage collection that is fostered at National, State and Local levels. Movable cultural heritage is a government initiative that has been established for the express purpose of uncovering and preserving a lasting testimony of the migrant experience as presented through aesthetic expression.

(iv) The key informants were from two diverse ethnolinguistic backgrounds and were representative of the female perspective on issues related to resettlement. The embroiderers who worked on the tapestry had come to Australia at the end of the Second World War when Australia's population had barely peaked the seven million mark. Their arrival was part of a nationwide immigration scheme aimed at boosting human resources. Their arrival, however, changed the previous pattern of the predominantly British and North-Western European settlers who had characterised the main flow of immigrants in the pre-war years. Unlike these former immigrants who were culturally similar to the host country, the post war immigrants brought a wave of groups who were vastly different both in ethnic origin and cultural expectations.

The present research has focussed on a contribution to cultural heritage in Australia and investigated the degree to which the women who created *The Journey*, artists in their own right, have contributed to raising community awareness and appreciation of the strengths of pluralism. The following chapters

two and three provide a discussion of the conceptual frameworks and the literature relevant to the discussion of the key research inquiries presented earlier in order to determine how the present study is situated compared with other literature related to intercultural dynamics but with a particular focus on educational issues.

CHAPTER TWO: CONCEPTUAL FRAMEWORKS

Everything present is pregnant with the future,
Everything future comes from the past
(Shu Ting quoted in Liao, 1983:225)

Introductory Comment

The presentation of research based on investigating the richness of meaning to be found mainly in visual, embroidered handicraft has meant that there have been many strands to explore. These strands encompass conceptual frameworks and literature relevant to factors that influence the experiences of immigrants in an intercultural learning experience. The task of the researcher has been to show that, just as the tapestry itself is an interwoven phenomenon, so too, are the meanings and outcomes that crisscross and interconnect with one another. The investigation of the tapestry has provided an opportunity to link cross disciplinary frameworks and related methodologies and this linking, in turn, has added an important dimension to the research. It has demonstrated that, just as individuals have the potential to cross cultural borders harmoniously if given the opportunity, so too, the different tangents of qualitative research have a parallel potential to provide cohesion and depth rather than generate divisive or contradictory outcomes. An example that illustrates this point has been the discovery that the humanistic sociological theory discussed in chapter two and Peircean semiotic theory discussed later in the methodology section in chapter four, could be combined into a framework which thereby permitted a deeper exploration of the intended meaning of the tapestry.

In the light of these factors chapters two and three of this thesis identify and present pivotal areas that have enhanced and extended the scope of the data analyses of the later chapters. Chapter two outlines the conceptual frameworks that relate to cultural change including humanistic sociological theory, core value theory, acculturation theory, heterotopias and fictive kin findings. Chapter three establishes the educational framework and gives an overview of global, regional and Australian contexts in order to clarify which issues and present a clear rationale for the inclusion and content of the pedagogical model recommended in chapter eight of this paper.

Znaniecki and Humanistic Sociological Theory

This study is based on an acceptance of the theory of humanistic sociology as initiated by Znaniecki (1927, 1958), the core value theory of Smolicz (1981) and the recent work in Europe of Kloskowska (1993) on cultural valence.

> What a piece of work is man! How noble in reason! How infinite in faculty! In form and moving how express and admirable! In action how like an angel! In apprehension how like a god! The beauty of the world! The paragon of animals! (Shakespeare, Hamlet, Act 2, Sc.2, ll.313- 317)

Shakespeare was a leading exponent of Humanism in the Renaissance period. Humanism taught that every person has dignity and worth and therefore should command the respect of others. Znaniecki's 'humanistic co-efficient' reflects this same view of humans. Each individual is a distinct entity and the pivotal point of any culture. Culture, for its part, is not material items or aesthetic creations in themselves but rather the impact and relevance that these have in the eyes of the individuals and/or group members who experience them.

Znaniecki believed strongly that enumerative analysis based on statistical data alone excluded the most important element of sociological study, "the humanistic coefficient" or, in other words, the perspective of the respondents who experience the events. Simply stated this means that, as researchers, we must put ourselves in the position of the subject. There needs to be an underlying acceptance that individuals behave in a certain way due to complex mixtures of motivation, intent and wish and not purely at a needs driven level to satisfy physical demands. In the latter, it is the individual's temperament which is the guiding force and this, in turn, is independent of social mores as can be seen in the examples of thirst quenching and seeking shelter from a storm by hiding in a cave. These 'temperamental attitudes...are essentially instinctive...they express themselves in biological action but not in reflective consciousness' (Thomas and Znaniecki, 1958, Vol.2, pp. 1844- 46).

However, once an action goes beyond the instinctive and enters the realm of social recognition, a wealth of meaning which statistical analysis alone cannot uncover is encountered. Sociologists need to probe the importance or meaning attached by a particular group to a particular action or object. Thus, with more explicit reference to the two earlier examples, thirst quenching might be inappropriate during a particular ceremony and sheltering in a cave might be frowned upon if said cave were hallowed as sacred ground. The importance which individuals give to objects is crucial 'because it is these meanings which determine the individual's behaviour; and we cannot explain these meanings as

mere abbreviations of the individual's past acts of biological adaptation to his material environment' (Thomas and Znaniecki, 1958, Vol.2, p.1849).

Cultural Evolution as Defined by Znaniecki

The Polish Peasant in Europe and America, a study conducted jointly by sociologists, W.I. Thomas and F. Znaniecki, is highly valued for its Methodological Note, written by Znaniecki. The Methodological Note is a lengthy and erudite presentation of the authors' divergent views and understanding of what constitutes cultural change. For Thomas and Znaniecki, respectively, values and attitudes were separate keys to an adequate explanation of the cultural phenomenon of social change. It was ultimately decided, by both sociologists, that the final formula lay in a combination of the two and the agreed outcome was firmly recorded by Znaniecki in italics: '*The cause of a value or an attitude is never an attitude or a value alone, but always a combination of an attitude and a value*' (Thomas and Znaniecki, 1958, Vol.1, 44). The clarification is enlightening and presents the famed four wishes as the logical explanation for the link.

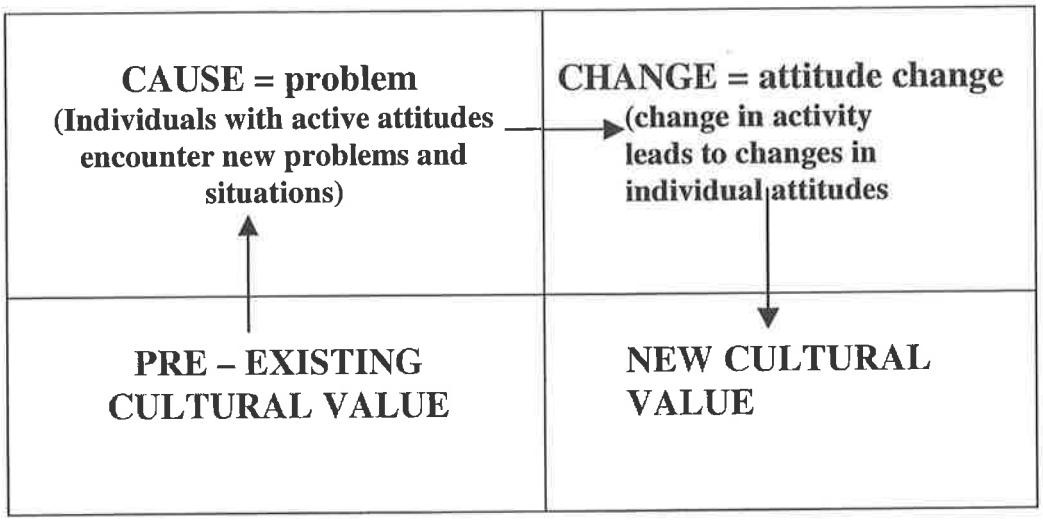
The basic premise is that each individual has four basic wishes that can only be satisfied through societal contact. Simply stated these are 'the desire for new experience...the desire for recognition...the desire for mastery ...the desire for security' (Thomas and Znaniecki, 1958, Vol.1, 1-86). Society has the power to decide which of these wishes the individual may gratify without weakening the solidarity of the group. This situation brings into play the notions of cultural values and attitudes with a value being anything that a social group holds as

important and to which they attach meaning and significance and an attitude being an individual's personal response to these group values.

Attitudes can often manifest themselves in particular actions and these in turn may evoke a variety of responses. The individual's action may be approved or disapproved of by the group, or conversely by another individual in the group, or just simply assessed through a process of reflection and self evaluation on the part of the protagonist. This phenomenon of action and response constitutes the essential dynamics of social change and illustrates how an individual's attitude to an existing value can in fact bring about an acceptance of a new value that may or may not meet with group approval. The essential formula for any form of cultural evolution stems from recognising, through the application of the humanistic coefficient that individuals' attitudes are in ongoing dialogical interplay with group values or as Znaniecki expressed it : 'The new value is the result of the solution of a problem set by the pre-existing value and the active attitude together; it is the common effect of both of them' (Thomas and Znaniecki, 1958, 1: 1-86). Table 2.1 on the following page provides a flow diagram of this process:

Table 2.1

Dynamics of Cultural Value Change



Personal and Group Social Systems

For Znaniecki, group systems were the direct result of 'the cooperation of a certain number of individuals' (Smolicz and Secombe, 1981:9) and individuals, in turn, exemplified the different groups to which they belonged. However, Smolicz and Secombe have provided a clarification and extension of Znaniecki's original theoretical stance that is both illuminating and insightful. They have placed the individual not as a reflector of a multiplicity of divergent group values but rather as a key social value in terms of attitude and contribution and the central point from which 'all types of relationships must radiate.' (Smolicz and Secombe, 1981:11) An individual's personal social systems are the lynchpin of the cultural change dynamic:

> The network of groups, institutions and relationships in which individuals become enmeshed can be viewed in terms of social systems in which human beings constitute social values for one another. An academic or business organization, a social clique, a

> tennis club, a religious order, or an extended family, all constitute *group social systems* in which each member, as a social value, is or may become the object of the other's social actions and relationships. Group systems thus represent social stocks or reservoirs which are employed by individuals in the construction of *personal social systems.*
> (Smolicz, 1999:141)

The personal social system of an individual has two dimensions; the primary personal (PP), with an example being close friends and the secondary personal system (SP), with an example being work place colleagues with whom one may have frequent harmonious interaction without the dimension of friendship. Similarly, an individual's group social systems have two distinct categories; the primary group (PG) for which examples might be nuclear and extended families and the secondary group (SG) that might be exemplified in the case of a social club, such as The Veneto Club. Many Northern Italians from the Veneto Region of Italy, living in Adelaide, South Australia, meet at this established venue on a regular basis.

The potential of this identified network of social systems for creating opportunities for meaningful, cultural exchanges and assisting with the maintenance of cultural identity and heritage, is limitless. The essential requirement for positive outcomes however, in any cultural interaction, rests squarely with the attitudes of the participating individuals being predisposed to the notion of building cultural bridges through harmonious interaction. Individuals need positive tendencies and/or activated attitudes in order to promote a dynamic equilibrium between interconnected secondary social systems and this

is not the most facile task given that research reveals that a strong tendency exists in favour of primary ties:

> As a rule, in an Anglo-type society there is an acceptance of the ideological value according to which secondary social relationships should not be clouded by those emotions which are generally associated with primary social values... It should be stressed that in the Anglo Saxon world such motivations are not unknown, but that they are more covert and less frequently acknowledged as significant.
> ...
> This hierarchy of values differs from some European and Asian traditions of the more openly acknowledged acceptance of the supremacy of primary relationships in most spheres of life ... "personal influence" which flows on from primary relations is acknowledged as one of the important factors in social life. Its ultimate sanction rests in the high evaluation given to both the rights and obligations of primary ties.
> (Smolicz, 1999:145)

Core Value Theory

Smolicz' core value theory helps explain how fluctuations in an individual's personal and group social systems will not necessarily reflect negatively on a given group's dynamics and solidarity. Ultimately it is society, taken as a whole, that determines which of the four wishes for new experience, recognition, mastery and security individuals may pursue without hindering group solidarity (Thomas and Znaniecki, 1958, 1: 1-86). However, it is not clear from this explanation how a group survives if individuals, in sufficient numbers, decide to take a pre-existing value and through an active attitude create a new value that is no longer necessarily valued by the group as a whole. Smolicz' work in this area clarifies the issue and demonstrates how the Znaniecki model (see Table 2.1) remains the pivot of cultural change but for an explanation of group survival we also need to

look closely at the varying degrees of importance attached to particular values by the group itself.

According to Smolicz' core value theory, the path to an understanding of the dynamics of cultural change lies in an identification of the core elements of a group's composition (Smolicz, 1981:75-90). Examination reveals that each group has certain identifying values for its members and this is what Smolicz terms its *heartland*. However, not all values are of equal importance and consequently we may speak of a hierarchy of core values with the highest ranked values representing pivotal values. It is the loss of pivotal values alone that has the power to pose a threat to group survival. Stated in another way, this means that a given, agreed set of core values provides the social and identification structure of a group but the degree to which any change may threaten group survival is dependent on the particular values in question and their hierarchical positions within that structure. Furthermore a change in values that are not seen as pivotal can be an illustration of a group's ability to adapt to a new environment demonstrated by recognising what can be changed, and at the same time, nourishing and maintaining what the group and its participants recognise as immutable pillars in their overall identity.

Smolicz' theory further emphasises that variance in a group can, in fact, work to provide what he terms a dynamic equilibrium (Smolicz and Secombe, 1989, 1.3). This is facilely illustrated by looking at a group's composition. Within a group we find the Nativists. These are the staunch traditionalists who view change with suspicion and accept all that is mainstream with reluctance.

Within the same group structure we also find Assimilados (Smolicz and Secombe, 1981, 1.3). Assimilados are predominantly driven by the four wishes defined by Znaniecki (1958, 1: 1-86) but their motivation lies in adapting to mainstream culture in an attempt to broaden their life experience outside of the group. Such diversity within a group entity could well be divisive if the Assimilados were viewed by the traditionalists as pariahs. In the examples of case studies of immigrant groups, however, it has been found that the blending of the old and the new can be a very cohesive factor that fosters ethnic tenacity and survival. The Nativists who cling to tradition, for example, become the group's inspirational force ensuring that the cultural heritage remains intact and the Assimilados act as the cultural bridge that helps the traditionalist members to adjust to the changing world in which they live (Smolicz and Secombe, 1989, 1.3). An ethnic group can, in fact, be strengthened in its reorganisation process with nativists and assimilados contributing to this success.

In summary, pivotal core values constitute the heartland of a group's culture and act as identifying values that are symbolic of the group and its membership. However, it is important to note that no core value can be assumed to be static since a tradition must be continually reshaped and revalued to meet the changing situation of the group if it is to survive as a tradition.

> To survive as tradition a particular item must ... continue to exert its appeal as one coming down from the past but this value must now usually be supplemented by all kinds of auxiliary explanations and postulated functions.
> (Smolicz, 1999:232)

An example of a core value being reshaped can be seen with the example of family in an Italo-Australian family. In the early years of immigration to Australia it was normal for families to settle in clusters and for the 'vertical extension' (Turowski quoted in Smolicz, 1999:146) of the family, in this case, the grandparents, to find a home with their married children. This situation has been reshaped and it is now common to find grandparents living apart in the family home or when they are no longer independent, to be cared for in an Italian hospice centre, such as the Sant'Ilario centre in Adelaide, South Australia. However, respect for the elders still prevails, and the children minister regular visits and all the practical assistance needed, including paying the bills, providing transport and writing out the annual Christmas cards and addressing the envelopes. Thus respect for the family is still a very central core value with both Northern and Southern Italians in Australia but the circumstances and practices have changed somewhat with the times and the much increased economic stability that has allowed the elderly more latitude in their choice of retirement lifestyle.

The Overarching Framework

The dynamics of all change and movement are best illustrated at the grass roots level through a cause - effect- outcome paradigm. A change in Wall Street affects the global economy, an earth tremor in Japan can have seismic repercussions in other regions, a seemingly innocuous virus in one country can reach epidemic proportions in another, a situation of political unrest in one country has the potential power to spark a world wide conflict. The world in which we live is interconnected. Sociologists have used this principle to advance the theoretical

concept of the overarching framework (Znaniecki 1968, Smolicz, 1979, 1988b). Individuals help trigger change through the cause - effect- outcome chain illustrated in Table 2.1 and this, in turn, has the power to interrupt the pattern of group dynamics to eventually bring about a review of the current evaluated heritage and related, subsequent shifts in the hierarchy of the group's core values. Just as personal and group social systems react and interact in this way it follows logically, applying the principle of interconnectedness, that one group will influence another group and this will be either positive or negative in outcome depending on the wisdom of the participants.

> ...changes in the personal culture systems of individuals, reflect back to the group systems, so that the overarching framework of values itself is liable to transformation and possible extension
> (Smolicz, 1991: 24)

The agreed framework must be flexible and open to possibilities which will benefit all groups and Smolicz suggests that it works best if we visualise, not a rigid construct but rather an 'umbrella' which can open up and adjust to new values and re-define the old ones. (Smolicz,1991:24) With such a model the concept of hegemony is nullified because the dominant group, in Australia's case the Federal Government, is motivated to act for the good of all its citizens. Such a multicultural pathway, notwithstanding the shadow of Australia's past, myopic disrespect for pluralism seen in the White Australia Policy, may at this point, be described as a positive one for present day Australia with all ethnic groups guaranteed a political and social voice that will be heard and respected.

Neighbourhood Interaction

Sociological endeavour has continued in its task of finding ways in which diverse ethnic groups may coexist harmoniously even when such groups are countries with their own intricate and unique values and heritages. In a world in which nations such as Russia have lost their hegemony and political barriers, such as the Berlin wall, have been toppled, society needs to explore the possibilities of interconnectedness that can link dominant and neighbouring groups in a way that augurs well for all global citizens. This arena introduces a macro level of interconnectedness and the related need to find successful ways of ensuring that no one group establishes superiority over another.

At this point it is useful to reflect on Grathoff's classification of the concept of neighbourhood. He distinguishes two types of milieu. The exclusive neighbourhood sees its area as a clearly defined one that admits no strangers. On a political level, such communities are acutely aware of their land and are prepared to engage in border disputes if necessary. On social and cultural levels, they are also inclined to view stranger groups living in close proximity as having nothing of great significance to share. The inclusive neighbourhood, on the other hand, is all embracing and mutual respect is shown to all groups in the milieu (Grathoff quoted in Kloskowska, 1993b:13-14).

Cultural Valence

Kloskowska has conducted very illuminating studies of national cultures and their connections in the European community through an investigation of the Polish experience. The Polish studies reflect the voice of a nation that has known

invasion and domination over many centuries. The degree to which nationalistic and xenophobic sentiments have clashed or coexisted in this arena has been dependent on the ability of this nation to develop a reorganisation based on flexible and altruistic principles. The Polish people have had to deal with both German and Russian occupations of their homeland and the further adaptation required due to frequent contact with strong Jewish and Ukrainian influences. In addition to these internal states of flux, the Polish condition has been further influenced by the changes occurring in the melting pot of Europe as a whole. Poland has been called on to adapt to many external changes of both a political and economic nature. The end of communist rule and the ensuing collapse of the Berlin wall were splashed onto a Europe in the throes of the economic changes accompanying unification and Poland, along with other European nations, found itself immersed in a period of extensive cultural evolution.

Kloskowska has made the main focus of her research the study of national cultural affiliations from an individual and a group identity perspective. Her work has established the need to define the nature of the neighbouring cultures as a first step in the examination of the dynamics of successful affiliation. She has identified three types of neighbours with whom Poland has needed to establish national links. There are the 'outside' strangers, namely the German and Russian occupiers; the 'inside' strangers represented by the Jews who had made Poland their home and the 'ambiguous' strangers who were the Ukranians. The Ukranians are labelled ambiguous by Kloskowska due to the fact that they were both inside and outside strangers. All three groups of 'neighbour-strangers' were moreover a

'permanent' part of Polish existence and so considerable effort was needed in dealing with interrelations in a positive manner at both the individual and group level. (Kloskowska, 1993b:7)

To enable an assessment of the complex reorganisation required with such diverse national influences vying for supremacy, Kloskowska introduced the concept of 'national cultural valence' of the subjects she interviewed. Cultural valence is most clearly defined as an individual's ability to willingly embrace another cultural heritage.

> National cultural valence is a knowledge of ...some sense of common, shared ownership, of the participations in a certain cultural heritage, of its appropriation and an obligation to know and cultivate its main elements (the canon of culture). This shared cultural national ownership or possession is supposed to be a source of pride (hubris) for the individual, almost like a family pride.
> (Kloskowska, 1993b: 11)

Such an adaptation requires a positive acceptance of one's neighbour-strangers and Kloskowska's theory suggests that there will be varying degrees of acceptance and sharing at the personal cultural systems level. At the personal cultural level where one experiences deep national pride and demonstrates no similar allegiance to any other culture the participant is said to be univalent. Where minority group members accept the mainstream's hierarchy of shared values without devaluing or surrendering their own personal and group identities these individuals are classified as bivalent. Kloskowska observed that certain borderland groups were ambivalent because they found themselves in a situation that required them to deal with inside and outside strangers in a complex milieu without clear definition. The classification of neighbourhood types, combined with Kloskowska's stranger

typology, sheds useful clarification on to the complexities which may trigger ambivalence. A citizen able to participate in the richness of a range of cultures is said to be polyvalent and this affiliation does not preclude a strong attachment to an individual's own particular cultural heritage.

The exact nature of the valence experienced is dependent on a variety of factors. Individuals make choices based on the milieu they find themselves in, the experiential impact of their quotidian existence and their own personal and intellectual pursuits. Kloskowska's research, for example, revealed that a group of old Silesian women was able to actively participate at a *bivalent* level, in both the Polish and the German traditions, through the medium of religion. This bivalence was of a practical nature involving personal interaction with other adherents of the same faith (Kloskowska, 1993b:13).

Some recent work on the valence theory conducted in South Australia has disclosed another classification possibility which Secombe (1997) has identified as *incipient valence*. Its existence is due to the different neighbourhood/stranger paradigm which typifies a multicultural society such as is found in the Australian model. Instead of border delimitations and occupation of territory by an outside group as experienced in European society the current multicultural experience in Australia presents an overarching framework of shared values much like the model identified by Grathoff (quoted in Kloskowska 1993b) in inclusive neighbourhoods. In the incipient phase the protagonists are positive in their acceptance and appreciation of stranger-neighbours but have not necessarily taken the added step of appropriation and bonding into their culture.

Crossing Cultural Borders

With global society now in a new millennium memoir methodology remains a reliable means of assessing the degree to which cultural groups are adapting successfully to living with diverse norms. As mentioned earlier, in a Europe in which cultural borders have undergone notable changes, Polish sociologist, Kloskowska (1993b) has explored the degree of adaptation possible through an analysis of cultural valence.

Berry et al. Research into multicultural issues in Canada since the 1980s has further emphasised the importance of studying the adaptive process for new arrivals settling into the host country. In 1988 Berry's research identified the presence of what he termed acculturative stress that could greatly influence the degree of acculturation The importance of an individual's social and cultural capital is arguably as important as an individual's economic capital. Erickson (2002) suggests that a key to successful intercultural exchange rests strongly with a gauging of a person's understanding of different cultures and the related ability to engage appropriately in given situations. There is a strong need for what Erickson terms 'cultural variety' which is 'seen to be developed through increased social networks.' She further purports that 'increased cultural variety allows for a greater likelihood that people will find some form of common ground on which to build relationships.' Furthermore, 'network variety is found to be a more important source of cultural variety than class'(Erickson, 2002:1). Her findings are significant and the intention of this study is to examine the degree to which the participants in *The Journey* project were open to experiencing cultural variety and

whether, thereby, incipient polyvalence was an outcome of such personal network enhancement.

The current understanding of the importance of culture as a bridge to the 'establishment of a genuine dialogue' cannot be overlooked. This study will seek to gauge the manner and the purpose of cultural sharing during the project and the extent to which it was useful 'in binding social groups together and bringing cultural communities closer to one another' (UNESCO on Cultural Heritage, 2002).

Models of Acculturation

Acculturation is the process whereby a newcomer to a given society experiences not only second language learning but also second culture learning. The two become inextricably linked through the physical act of living in the target language culture. Acculturation is a term used to describe the 'adaptation of immigrants in the host society' (Masgoret and Gardner, 1999:216). As the main data of this study is concerned with the resettlement recounts of 18 female immigrants from Italy and Greece, a consideration of the degree to which this undertaking may have assisted acculturation is pivotal. This has involved the researcher in wide reading to identify models and outcomes in the acculturative process.

Schumann. One of the earliest acculturative models that found considerable acceptance was developed in the seventies by Schumann, a Canadian researcher. Schumann's research acknowledged the importance of individuals with his single case study of one individual's struggles to settle into a host country. He

undertook research into the language acquisition stages of a 33year old Costa Rican immigrant named Alberto who settled in the United States. He found persuasive evidence to suggest that the respondent failed to assimilate because he felt too removed by what Schumann termed 'social distance' to be able to acculturate (Schumann,1978:80-81 quoted in Ellis, 1998).

Social distance refers to the extent to which immigrants feel alienated in their attempts to join in the accepted behavioural patterns of a particular target language group with an immediate example being any type of educational institution.

Schumann's research with a single case study on the issue of social distance is of significant value as the findings established the basic tenets of an acculturation model which proposed that fossilisation or 'pidginization in L2 (second language) acquisition results when learners fail to acculturate to the target language group, that is, when they are unable or unwilling to adapt to a new culture' (Schumann quoted in Ellis, 1998:40). In other words, speech patterns are an insightful measure of the adaptation possible. Immigrants have many stresses that they encounter and the type and degree of intensity experienced will vary with individuals. There may be stress of an economic nature including housing and employment with its associated income issues. Stress encountered in social situations may be experienced as a consequence of prejudiced attitudes or just simply the total strangeness of a new system of social and cultural mores. In addition, there are the more hidden psychological traumas caused by loneliness and estrangement from family and friends.

Berry et al's 1988 model of acculturative stress highlighted factors that could influence its occurrence. There is, firstly, the nature of the host society. Research has found that countries with multicultural policies that value diversity are less likely to evoke high levels of dystress in immigrants. The type of group is also a relative influence. Migrants who emigrate on a voluntary basis experience less acculturative stress than refugees who are forced to leave their homelands and seek asylum elsewhere. Statistical factors such as education levels, gender and age combined with individual and group attitudes to social and cultural change can markedly alter levels of acculturative stress. See Table 2.2 below for a listing of these influences as identified by Berry et al.

Table 2.2

Model of Acculturative Stress.

1. **The nature of the host society:**
   Government policies, prejudicial and/or accepting attitudes.

2. **The type of group :**
   Immigrants v Refugees.

3. **The mode of acculturation:**
   Separatist Attitudes v Cooperative Integration.

4. **Demographic and Social Characteristics of the Individuals :**
   Level of education, Second language
   proficiency ratings, gender, age etc.

5. **Psychological characteristics of the New arrivals:**
   The ability to adapt, Coping mechanisms etc.

(Berry,J.W., Kim, U., Minde, T., & Mok, D. 1988: 491-512.)

In addition to identifying the complexity of acculturative stress and its role in influencing acculturation, Berry has further proposed that acculturation itself is multifaceted and that there are in fact four adaptation modes possible. These are dependent on the degree to which individuals maintain or surrender their primary cultural heritage in the process of fitting into and accepting the culture of the host country. The four modes, as identified by Berry (1988), are assimilation, integration, rejection and deculturation. Assimilation involves a total acceptance of the new with no motivation to retain ethnic ties with the country of one's birth. Integration posits a balanced and positive acceptance of both the old and the new. Rejection mode is classified as descriptive of individuals who cling steadfastly to their ethnic identity with no positive disposition towards embracing any aspects of the host culture. Perhaps the most distressing mode is that of deculturation that describes individuals with no identity, be it with their own ethnic group or with the dominant group. Berry's model opts for the integration mode as the most desirable adaptation possible and suggests that this mode is most likely to occur in a country espousing a multicultural policy with its related recognition and acceptance of cultural diversity.

Clements and Noels. However other Canadian researchers are cautious in conceding that Berry's model is representative of the total picture. Clements and Noels (1992 quoted in Masgoret and Gardner, 1999), for example, accept the Berry model as a good indicator of attitude levels but not the identification of attitudes as equal to evidence of the adoption and or rejection of a particular mode.

They feel it is important to distinguish between the actual situation and the desired situation. Clements and Noels further suggest that acculturation cannot be a fixed phenomenon. They believe it is an interactive process and that an individual will slide back and forth on a continuum, at any given time, with the movement dependent on given contexts of situation and the associated gains or losses that affect the participants.

South Australian Research. Humanistic sociological research undertaken in South Australia by Smolicz, (1976, 1979, 1981) and Smolicz and Secombe, (1981, 1982) has identified the nature of the host culture as pivotal to successful acculturation but always in tandem with the degree to which new arrivals see retention of their ethnic identity as commensurate in importance with acceptance of the new environment. Smolicz and Secombe's research into the status of first and second language learning has provided an acculturation model that encompasses not only Schumann's (quoted in Ellis 1998) emphasis on speech patterns but also provides insightful criteria for measuring fluctuations on the continuum, as identified by Clements and Noels (1992 quoted in Masgoret and Gardner, 1999), through an illuminating typology.

Clements and Noels were guided by a realisation that 'the actual' and 'the desired' outcomes were two different variables in the measurement of acculturation modes as defined by Berry (1988). Smolicz and Secombe (1981, 1985, 1989) provided a means of distinguishing between actual and desired outcomes when they undertook studies of the related importance of language varieties for diverse minority groups located in an ethnically pluralist society.

They did this through their investigation of individuals' *actual language activation* as distinct from their *stated attitudes to the value of language acquisition.*

In particular, the findings stemming from the case studies reported by Smolicz and Secombe (1989) have significantly increased understanding of the importance of individuals maintaining a sense of their culture and heritage through the retention of core values. The research has facilitated the identification of group cultural values and the degree to which individuals adopt them as part of their own personal cultural systems. This has been possible through the assessment of personal attitudes and evaluations that may be classified in one of four categories, namely, negative, indifferent, general positive and personal positive (Smolicz and Secombe, 1989: 5.2). However, even more telling, is the highlighting of the degree to which individuals are prepared to activate values, in this case the core values of language retention and use, in what humanistic sociology describes as tendencies. Smolicz and Secombe define three types of activation. There are those respondents classified as *assimilated* because they choose not to activate their ability to express themselves in their native tongues, in spite of certain levels of capability. A second category is that of the *oral bilingual* who can be ranked as having limited or advanced command of oral interaction. The third type is the *biliterate* with literacy skills in both languages one and two (Smolicz and Secombe, 1989, 5.1).

The Smolicz and Secombe typologies provide categories but also, and most importantly, they highlight an individual's capacity to move backwards or

forwards on a designated continuum thus identifying the flexibility referred to by Clements & Noel.

Comparing the Models. Similar links between Canadian and Australian research can be drawn if one compares other terminology and models. Berry's work (1988), mentioned earlier, identifies an acculturation model with four fixed categories – Assimilation, Integration, Rejection and Deculturation, with Integration highlighted as the most desirable outcome. These are commensurate with the Smolicz model (1976, 1979, 1981, 1991) albeit with a focus on different overarching political frameworks and their related potential to encourage or discourage adaptation. Smolicz cites dominant monism as a perfect breeding ground for *assimilated* individuals and one is reminded of the duration of Australia's White Australia policy. For Berry (1988), assimilated migrants value the dominant culture more through choice, but the Smolicz classification identifies an important variable in this scenario, namely the persuasive power of the dominant group, that throws into question the degree of choice the assimilated individual is likely to experience.

Berry (1988) identifies integration as the preferred status for the migrant and this is parallel with Smolicz' dynamic equilibrium which he proposes as potentially possible in a multicultural system of shared values and acceptance of cultural diversity.

Berry's rejection status can occur if ethnic diversity is abandoned as a national goal. In the Smolicz model the parallel is found in separatism, a political state in which minority groups find it necessary to segregate in order to survive. Smolicz

cites the West German experience from approximately 1956-1973 and lasting till 1981 as an example. This was a period in which the West German government encouraged an influx of 'guest-workers' (Smolicz, 1990:27) to boost the country's need for an increased labour force. In the same period the Government advocated an assimilation policy for all citizens but coupled it with a return home policy for guest workers. This resulted in resistance from the guest workers and ensuing separatism (Smolicz, 1990:36) that might, in turn, be interpreted as enforced rejection in an effort to survive.

Znaniecki on Acculturation

Thus far, discussion has focused on current movements of people and political policy as these changes are tantamount to current approaches revolving around the acceptance of cultural diversity. However, this is not intended to suggest that concern for the welfare of immigrants is an exclusively recent development.

A retrospective focus through the corridors of history reveals, in fact, that acculturation was recognised as a significant part of resettlement as early as the 1920s and its reference is first found in the classic richness of the Thomas & Znaniecki (1927, 1958) qualitative study of the lives of Polish peasants who had settled in America at this time. Notwithstanding its thin disguise under different terminology the parallels are apparent when the relevant distinctions are identified and equated. A focus on the key word itself reveals that Znaniecki in 1927 used the word *adaptation* to describe the process of settling into the host society and this is commensurate with the same process identifiable under the current appellation, *acculturation.*

In addition, instead of using current terms such as *euphoria, culture shock and culture stress* (Douglas Brown,1987:128-132) as referents for the stages of adaptation Znaniecki used the terms *disorganisation* accompanied by *demoralisation.*

Znaniecki and Thomas' two volume work examines the phenomenon of *disorganisation* in considerable detail and distinguishes two distinct phases. There is firstly the negation of much that is traditional in the pursuit of new beginnings, when participants are assailed by two overwhelming desires, namely the *desire for new experience* coupled with the equally strong *desire for stability.* It is when these two desires dually confront a new situation that the newcomers become disoriented, because stability is not necessarily discovered within the family unit but rather through the new experiences. The issue of marriage presents a scenario that illustrates such a conflict. Marriage within an immigrant group is both encouraged and desirable but a marriage outside of the family's recognised parameters brings into play a whole range of previously unencountered variables including significantly diverse religious, political and social mores that create a sensation of loss of control; a sense of losing a tradition that is familiar and time honoured. To add to the complexities such situations of change are simultaneously approached by the individuals involved via a range of very different temperamental predispositions and personal attitudes with the final outcome having the potential to pose a threat to the traditional family or social unit's survival. Particular crises, like the example mentioned, are thus, more

often than not, accompanied by periods of *demoralisation* when the odds may seem insurmountable to the participants.

How the primary group deals with these troughs of *demoralisation* constitutes a crucial element in the acculturative process. Newcomers may feel homeless and strange and unable to function according to familiar patterns, as the mixed marriage alliance demonstrates. However, the Thomas & Znaniecki research reveals that three more equally strong desires come into play at this stage – *desires for response, recognition and security.* It is these desires that mobilise the participants and the indomitable human spirit is resurgent once more accepting change with wisdom: adopting but also *adapting* so that important cultural traditions are modified and not necessarily lost altogether. There is a move towards *acceptance* (Thomas and Znaniecki,1958, Vol 2:2120-2188).

This final phase, currently referred to as *acceptance* was, for Znaniecki, the stage identified as *reorganisation.* Individuals may not find any groups, outside of the family, equivalent to the communities they have left, but they do find 'numerous and diversified social organizations which give satisfaction each to some particular type of interests' (Thomas and Znaniecki, 1958: Vol.2: p.1157).

Znaniecki dispelled the commonly held notion that adaptation was a fixed state which an individual must strive to reach because failure to do so meant that the subject remained 'misadapted' (Thomas and Znaniecki, 1958, 2: 2176). Adaptation was not held to be something imposed by the host country but was rather a process controlled by the protagonist, being expanded and contracted at

will and linked entirely to the *five identified desires* (Thomas and Znaniecki, 1958, 2: 2131-2176).

Individuals were further influenced in this adaptive process by strong affiliations with the groups which fostered their social attitudes and in this arena the elasticity of the adaptation process was governed by *'desire for recognition'* and/or *'desire for response'* (Thomas and Znaniecki, 1958, 2: 2182).

Znaniecki identified two types of adaptation, *'active'* and *'passive'* and both are controlled by the newcomer and not, as had been previously thought, by the host country. The active participant is prepared to take risks and explore outside the designated boundaries whereas the passive participant works within the given parameters.

Znaniecki's suggestion that the pivotal factor in successful adaptation is the individual is substantially corroborated by the recent findings of Clements and Noel (1992 in Masgoret and Gardner, 1999) and Smolicz and Secombe (1981, 1982, 1989) in which the individual is identified as operating on a continuum, advancing or regressing according to personal responses to the impact of influences. Recent research (Smolicz, 1990), however, in congruence with identifying individual response as crucial, has rightly added that the host country's political stance on immigration has the potential to make life easier or more difficult for the individual decision makers seeking to adapt.

Rudmin (2001) in his assessment of the history of acculturation psychology expresses the concern that current studies fail to acknowledge this input from earlier work such as that of Thomas and Znaniecki and suggests that failure to do

so means that research in the area is prone to starting from scratch instead of building on past knowledge and extending and modifying it:

> ...neglect of the history of our field has hindered the development of our science ...On the topic of acculturation, we are back to square one, or rather, we never left square one. Thomas & Znaniecki's and Berkson's (1920) accounts of acculturation are very modern, except perhaps that fashions in vocabulary have changed. It is a paradox that acculturation psychology is an old topic yet almost a virgin topic. (Rudmin, 2001: 2)

Znaniecki's work on acculturation has certainly stood the test of time and the findings are still valid and enlightening as has been demonstrated in their application to the respondents in this study. Table 2.3 on the following page presents the similarities in the Znaniecki and Douglas Brown et al models of the stages of acculturation.

Table 2.3

Identifying the Similarities in the Znaniecki and Douglas Brown et al Models of the Stages of Acculturation

Znaniecki – Stages of Adaptation	Douglas Brown et al – Stages of Acculturation
Disorganising External influences ▪ Desire for new experiences v ▪ Group cultural heritage and tradition	**New surroundings – arrival in an unfamiliar milieu.** ▪ Excitement and Euphoria
Demoralisation of the Individual ▪ Desire for stability v ▪ Communication difficulties	**Culture Shock** ▪ More and more cultural differences + ▪ Feelings of insecurity
New groups and New attitudes ▪ Desire for response + ▪ Desire for recognition	**Culture stress** ▪ Feelings of homelessness ▪ Gradual Road to Recovery
Reorganisation ▪ Ability to accept that a different social order is possible	**Acceptance** ▪ Ability to accept the new culture.

Heterotopias

Recent research on the resettlement of refugee women in Australia (Hall & Huyskens, 2002) has presented the view that heterotopic space (Foucault, 1986) has an important role to play in acculturation. Hall & Huyskens adopt Wearing's (1998) definition of heterotopia, based on the latter's study of Foucault (1986), and view the term as a reference to 'a liberating leisure site/space' with the potential to provide a place for renewal and enhancement of self esteem. Foucault saw heterotopias as different from the idealised space for harmony (utopia) and unlike the ordinary place for dwelling (home). They are the other spaces of access such as museums, hospitals, schools, clubs that are a break from the ordinary but are still part of a distinct social order. Hall & Huyskens (2002:2) have identified leisure sites as a key factor in the acculturation of refugee women offering such benefits as:

- site and space of *escape* from the difficulties that the new life presents
- space and site for *recovery* of (lost) pleasure
- site and space to assert and/or reconfigure *identity*
- *empowering* force.

Whilst the women in the Hall & Huyskens study were recent arrivals of refugee status, *the identification of the pivotal role of significant space in acculturation*, is of major interest to this research endeavour because the project involved eighteen migrant women working together in an appointed setting, the Goodwood Library, a designated space away from quotidian ritual. The study sought to assess whether this significant space and the related creative interaction that occurred during the making of the Tapestry, had provided possibilities for personal growth:

were the participants able to find acceptance; were they able to accept others; were they able to cross cultural borders facilely and were they able to communicate using a lingua franca without compromising their sense of self? The role of heterotopias is deemed to be an essential key in evaluation and understanding because it is a potentially cathartic space in which 'rewriting the script of identity' (Wearing 1998:146) may occur.

Fictive Kin Relationships

The term 'fictive kin' was first used by anthropologist, Dr Carol Stack (1974) in her book *All Our Kin: Strategies for Survival in a Black Community*. The term itself refers to close personal relationships that have no normal genealogical connections and are formed through a consensus between two individuals who are not bloodline related The term is now used in sociology to describe the close friendships/relationships that migrants form as a result of contact outside of the home and extended family. It was accepted, until recently, that such associations stemmed mainly from work based affiliations. However, Hall and Huyskens (2001:3) have shifted this previously held emphasis on the belief that 'work rather than leisure represents the principle means of becoming part of the larger societal framework' (Dona and Berry, 1994 quoted in Masgoret and Gardner, 1999). Currently, whilst it is recognised that 'work is identified as one of the key links to emotional health and well being with employment enabling women to feel useful, fill time, learn English, support children, contribute to the new country, regain self respect and confidence' (Holden 1999: 40-41) it is also apparent that leisure space can provide the same benefits. Work and leisure spaces, jointly and/or separately,

provide opportunities for developing fictive kin relationships because they both present venues for socialising.

However, 'such social formations are heavily reliant upon proficient knowledge and use of English. Lack of fluency may form a barrier to social integration' (Rublee and Shaw 1991) and thereby hinder acculturation. This study is interested in pursuing an inquiry into the extent of fictive kin relationships formed during the making of the Tapestry seeking an answer to whether proficiency in the lingua franca was a prerequisite for successful social interaction. Similarly, was the 'kin' nature of relationships at the time of the making of the tapestry, *The Journey,* determined by ethnicity and culture or were the common bonds, uncovered during discussion sessions, able to link cultures and ethnic groups? Will there be evidence to support all of these inquiries thereby supporting Hall and Huyskens (2001:7) view that successful interaction is dependent on 'the willingness of others ...to reach out in welcome...highlighting the importance of developing friendships and fictive kin relationships in allowing a sense of community.'

Concluding Comment

At the beginning of this chapter the intention to explore contextual issues relevant to immigrant experiences was introduced. The review has proven useful in providing understanding of the issues surrounding cultural change, acculturative stress and the importance of significant space and the related development of fictive kin relationships.

Table 2.4, found at the end of this chapter, provides a useful chronological overview that gives an historical perspective of the considerable effort made by sociologists to understand the dynamics of sociological theory as it relates to multiethnic interconnectedness. The perspective highlights the fact that such research has been ongoing for a millennium that, in turn, emphasises the commitment required in any investigation that seeks to understand the complexity of human interaction. It is clearly not as simple as thinking that goodwill creates social harmony. It is rather a complex pursuit of determining how individuals react to change amid a multitude of diverse personal, social, political, religious and climatic factors, seeking always to identify possible patterns that will assist understanding of the process.

The purpose of the particular emphasis on acculturation in this inquiry was to enable evaluation of the extent to which the Tapestry project assisted acculturation and/or advanced or strengthened feelings, positive or negative, related to resettlement as perceived through retrospective reflection by the participants. This heuristic emphasis was deemed an important component in any study seeking to identify effective pedagogical models for adult second language learners. Successful lifelong learning models should ideally foster outcomes such as renewed self esteem, confident self expression and collaborative, creative interaction with others. The pedagogical focus is discussed in more detail in the chapter that follows.

Table 2.4

Sociological Theory and Multiethnic Interconnectedness

DATE	*RESEARCHER*	*CULTURAL CHANGE*	*TYPES of NEIGHBOURS*	*NEIGHBOUR-HOOD interaction*
1903-1958	ZNANIECKI	The humanistic coefficient...values and attitudes and cultural change		Acculturation – adapting in a new society.
1970s onward	SMOLICZ	Personal and group culture systems The role of pivotal values and a hierarchy of core values in ethnic tenacity and /or successful adaptation		The concept of an overarching framework to allow sharing and acceptance between diverse groups.
1980s onward	SECOMBE	Personal and group culture systems..case studies..		Growing acceptance of neighbouring groups - incipient valence
1990s	KLOSKOWSKA	A study of cultural groups and their ability to interconnect	3 types of neighbours identified ...inside, outside and ambiguous strangers	Univalence, bivalence, ambivalence, polyvalence.
1990s	GRATHOFF	A study of the factors that influence how change is viewed within neighbourhoods.		Inclusive and exclusive types of neighbourhood.

CHAPTER THREE: PEDAGOGICAL MODELS FOR INTERCULTURAL EDUCATION

all the various dances of humankind are beautiful...
(Masizi Kunene quoted in Skutnabb-Kangas,1988:176)

Introductory Comment:

It is important to establish why a pedagogical model for intercultural education is needed and consequently it is necessary to present an overview of the changes in education to date.

The ensuing discussion will review the following areas:

- The Search for Intercultural Models
- Global Directions for Diversity.
- Building a Learning Scaffold
- Education for All
- The Changing Role of the Learner.
- The Perceptions of the Family in the Changing Role of the Learner: An Australian Focus
- Defining Intercultural Harmony in an Educational Context
- The Role of Language in an Intercultural Learning Context: Exploring a Bilingual Option v English Only in the ESL classroom
- Avoiding Linguicism
- Towards a Rightful Status for Languages in Australia
- Neuroscientific Research and Intercultural Learning
- The Role of the Teacher in an Intercultural Learning Context

This chapter is useful because it provides the contextual framework that informs the development of the pedagogical model for intercultural education presented at the conclusion of chapter eight. A review of the literature as it relates to developmental changes in education at the global level, in the first instance, and in the Australian context, in the second instance, is presented with the express purpose of examining the critical and changing roles of teacher and learner in an intercultural learning process.

The search for intercultural models

Before proposing a pedagogical model for intercultural education it is important to understand the impetus that has generated this search for alternatives.

Learning itself is no longer seen as an isolated experience where the rote learning of the 3Rs is deemed fortuitous though only vaguely connected to the world outside of the classroom. Education is viewed now as a sociocultural, interactive enrichment of global significance (Custodio,1994; Singh, 1998.) It is clearly understood that we are interconnected and that we need an education that fosters intercultural awareness. Singh, member of the International Commission on Education for the 21st century, commented firmly on the need to move away from isolation:

> We live in a shrinking world in which the malign heritage of conflict and competition will have to make way for a new culture of convergence and co-operation.
> (Singh in The Delors Report, 1996:225)

The changing world seeks to move forward in the best way possible and the search for models is constant. Custodio, former Dean of the College of Education at the University of Santo Tomas in the Phillipines, went so far as to recommend Australia as the most likely country to provide a model for intercultural education:

> the future direction is an education for an intercultural awareness ... Australia is a very promising country because there is a respect for pluralism: this makes Australia a model because we are moving towards a global society.
> (Custodio, 1994:2)

Global Directions for Cultural Diversity

One of UNESCO's principal roles is that of setting standards and providing benchmarks for the formulation of policies at the national level in countries throughout the world. UNESCO's broad spectrum includes a multi-focus on an array of current issues such as ICT, e-learning and bioethics, but the current discussion will focus exclusively on its work in the areas of cultural diversity and the goal of education for all. At the thirty-first session of UNESCO'S General Conference held from October –November, 2001, the 188 Member States were asked to focus specifically on cultural diversity, bioethics and education. The Conference was asked, in the first instance, to discuss ways to protect and promote cultural diversity. The impact of globalisation had been felt acutely in the realm of cultural heritage, with an extreme example being the destruction, in early 2001, of the monumental statues of Buddha that were once located in the city of Bamiyan, in Afghanistan. It was decided to adopt a Universal Declaration on Cultural Diversity that would serve as a reference point and be consulted globally by national governing bodies. As part of this Declaration there would also be an Action Plan to ensure effective implementation.

The 188 members states in attendance were reminded of the two 1966 International Covenants relating to human freedom with cultural rights significant among them. The General Conference (2001) recalled these and committed to a joint promotion of 'recognition of cultural diversity, … awareness of the unity of humankind, and … the development of intercultural exchanges'. Furthermore, Article 1 of the Declaration declared cultural diversity to be 'the common heritage

of humanity' and saw it as being 'as necessary for humankind as biodiversity is for nature' (Article 1, 2001:2).

The 2001 Action Plan listed twenty objectives to be achieved in the next period, 2002-2007. UNESCO's Director-General, Koichiro Matsuura (2001:5) avowed that 'civilisations are profoundly intercultural' and declared the UN Year for Dialogue Between Civilisations (2001) an appropriate initiation point for the promotion of intercultural exchange and respect for cultural diversity. Cultural pluralism is not synonymous with hegemony and negation but rather with 'accommodating the other without changing oneself completely, without disappearing and abandoning oneself. Dialogue is the testing ground for tolerance' (Matsuura, 2001:1).

The need for models in our pedagogy that promote intercultural awareness and respect for diversity has stemmed from a global acknowledgement and insistence on the exigency for positive change. The UNESCO Action Plan (Objectives 6-8, 2001:5) endorses 'encouraging linguistic diversity...respecting the mother tongue...and promoting, through education, an awareness of the positive value of cultural diversity.' In order that these objectives be achieved the Action Plan further advocates 'improving curriculum design and teacher education ... and ... preserving and making full use of culturally appropriate methods of communication and transmission of knowledge.'

In the area of education, the Action Plan builds on the contribution of the Delors Report (1996), which was presented to UNESCO as an outcome of an international commission and inquiry into education for the twenty first century. The document

was simply titled *Learning: The Treasure Within.* Jacques Delors (1996:13), chairman of the commission, wrote the opening address of this report and hailed education as the 'necessary Utopia'. He spoke for the commission in voicing the view that education was the key and that it could no longer be pushed 'down to the bottom of the agenda' because it represented 'the principal means available to foster a deeper and more harmonious form of human development ...

Building a Learning Scaffold

The current goal is for universal education but how is quality ensured? UNESCO has offered some guidelines in the Delors Report. The basic premise of the Delors Report is that quality learning that benefits the individual lays the foundations for a sustainable future for all and, as stated earlier, it views education as 'the necessary utopia' (Delors 1996:13) upon which the very survival of humankind is dependent The primary focus is given to the *learner* with the teacher in the vital role of facilitator. Responsibility is given to the educator to work through a learner centred curriculum that stresses motivation and independence for the participants.

The Delors Report proposes an education for the twenty-first century with a firm grounding in the 'four pillars of education' (Delors,1996:85). These pillars are inextricably linked and seen as part of a learning process that is *life long.* The four pillars of knowledge are presented as:

1.Learning to know
2.Learning to do
3.Learning to live together
4.Learning to be
(The Delors Report, 1996: 86)

Learning to know is the start of the journey of discovery with protagonists engaged in acquiring understanding, moving beyond the literal and the factual into the realm of understanding that which lies beneath, namely purpose and intent. It is also the beginning of learning how to learn – how to research and explore and most importantly how to think. Learning is viewed as the gathering of wisdom that promotes the crossing of cultural boundaries and stresses the reality and efficacy of interconnectedness:

> A general education brings a person into contact with other languages and areas of knowledge, and ...makes communication possible ... General education bonds societies together in time and space and fosters receptiveness to other areas of knowledge, enabling fruitful synergies to develop between disciplines.
> (The Delors Report, 1996:87)

Learning to do is the exploration of ways to use this acquired wisdom to improve the world. This second pillar stresses the need for learners to be able to contribute their knowledge and communication skills and perform creatively and constructively in society:

> The future of industrial economies depends on their ability to transform advances in knowledge into innovations that generate new businesses and new jobs ... the ability to communicate, work with others and manage and resolve conflicts is becoming increasingly important.
> (The Delors Report, 1996: 89-90)

In *learning to live together*, and *learning to live with others* we work towards knowledge of self and an empathetic world view. The third pillar is an extension of the previous pillars and stresses the notion of living in harmony with those around us. Individuals need to discover and impart knowledge in a way that benefits society. If one is to understand others, one must first:

> know oneself. To give ...people an accurate view of the world, education...must first help them discover who they are. Only then will they genuinely be able to put themselves in other people's shoes and understand their reactions. Developing such empathy ...bears fruit in terms of social behaviour throughout life...to adopt the point of view of other ethnic or religious groups, the lack of understanding that leads to hatred and violence among adults can be avoided...
> (The Delors Report, 1996:93)

Education is viewed as vital for all and hopefully endowed with the power to enlighten and transform and bring peace to a troubled universe: is it possible to devise a form of education which might make it possible to avoid conflicts or resolve them peacefully by developing respect for other people, their cultures and their spiritual values? (The Delors Report, 1996: 92)

The fourth pillar, *learning to be,* stresses validation of the contributions of individuals lest they be all too easily overlooked in a world experiencing the current magnitude of dynamic technological changes. The Report places an appeal for an awareness of the urgency of encouraging art and poetry and emphasising the vitality and importance of cultural transmission:

> it is ..important to provide ...every possible opportunity for discovery and experiment – aesthetic, artistic, sporting, scientific, cultural and social – as well as appealing introductions to the creation of a way their contemporaries or earlier generations. Art and poetry, too often taught in what has become more utilitarian than cultural, should again be given more importance ... The desire to develop the imagination and creativity should also result in a higher regard being paid to oral culture and knowledge derived from ...experience.
> (The Delors Report, 1996:95)

The Delors Report has been criticised as having a very decided French influence. Teasdale observed that the members of the commission 'were either French, or at least Francophone'. He also presumed 'that much of the early drafting was in French, and then translated into English'. In a similar vein, he felt

the document to be 'Eurocentric' referring as it does to the twenty first century where in point of fact 'the Asia Pacific region has quite different ways of perceiving and measuring the passage of time' (Teasdale,1998:1-2). Notwithstanding these observations, the members of the UNESCO commission did attempt to reach into the realms of Africa, Asia, Latin America and the West Indies to illustrate how diversity has both the dimension and the strength to promote harmony. Nanzhou affords us an example of this dimension:

> Citing Asian examples, the following illustrates traits of cultural values which have been conducive to educational and economic development. ... Traditional Chinese culture, based on Confucianism and Taoism, was essentially ethics-based, stressing moral cultivation of the personality. ... The renewed stress on moral-values education is most recently displayed in the Kuala Lumpur Declaration by the fourth Asian Pacific Conference of Ministers of Education and Those Responsible for Economic Planning in 1993.
> (Nanzhou in The Delors Report, 1996:241)

Teasdale (1998) also raised concerns relating to the fundamental realities of economic growth and environmental sustainability and agreed with Delors that whilst the 'Commission does not see education as a miracle cure or a magic formula' the answer to the world's problems can only be solved if people change (Delors,1996:13) and as Kornhauser rightly claimed:

> For achieving higher quality, we need better knowledge. We need achievements of science and technology, of social sciences and humanities. This knowledge needs to be integrated into national and local expertise. To recognize quality in human terms, we also need an improved value system. Knowledge interwoven with values creates wisdom.
> (Kornhauser in The Delors Report, 1996:216)

A significant recommendation in the Delors Report's Action Plan stressed the 'strengthening of basic education: hence the emphasis on primary education' It was felt that the gaps between rich and poor, ignorance and wisdom could be

tackled more successfully in a world where all humans were participants in the pursuit of knowledge. Education for all could be tackled best by beginning with the first rung represented by the 'traditional basic programmes' of reading, writing (Delors, 1996:139) and arithmetic. In this way literacy and oracy skills would be available to all humans.

Education for All

As a follow up to the Delors recommendations, The World Bank Group (2000) has established several millenium development goals and one declaration has been to achieve universal primary education. In tandem with the World Education Forum, held in Dakar, April, 2000, and with the express aim of promoting Education for All, a Report commissioned by the Norwegian Ministry of Foreign Affairs (2000) found that there has been a universal improvement in educational opportunities in the period 1960-1998 and that 'world inequality ... has certainly been reduced for education as a whole' (Melchior,Telle, Wiig, 2000: 26-28) .

The report is a study of globalisation and inequality spanning the years 1960-1998. It offers comparisons of both absolute and relative gaps related to world income distribution, living standards and education. The data for education are based on figures obtained for school enrolment and whilst it provides no indication of the quality of schooling it does provide world averages for enrolment in primary, secondary and tertiary education and as such provides an estimate of the number of people in the world benefitting from educational initiatives.

> while the relative gap between rich and poor countries has been narrowed over time for all three types of education, this is not true for the absolute gap – which has increased for tertiary education, decreased for primary education, remained more or less unchanged for

> secondary education. World inequality, which is a relative measure, has certainly been reduced for education as a whole.
> (Melchior, Telle, Wiig, 2000: 26-28)

The Changing Role of the Learner in an Intercultural Learning Context.

A change in our understanding of how we should learn has lead to a questioning of why we learn in particular ways. Students no longer view themselves as empty vessels soaking up expert guidance without question. The role of reasoning has changed the face of learning. As Shank pointed out:

> The learner is an information seeker, not the end of a communicative act. As we move into the information age and are inundated by increasing volumes of information, the need for reasoning skills – rather than the mastery of subject matter – is ever more evident…The focus of education is rapidly shifting to conceiving the learner as a reasoner and problem solver.
> (Shank, 1996:3-5)

Similarly, there is a current awareness of the important interactive role individuals can play in the building of harmonious relations between the peoples of the world. As Smolicz and Secombe highlighted:

> there is increasing recognition of the important role to be played by individuals who can act as bridges between ethnic groups, because of their competence and involvement in more than one culture.
> (Smolicz and Secombe, 1999:1)

Smolicz, Hudson and Secombe support the view that education is the key to the awakening of individual awareness:

> Effective programs of intercultural education can encourage individuals to cross cultural boundaries and participate constructively in the life of other groups … Global interculturalism depends on the prospect of forming bonds based on cultural experiences that cross existing borders to embrace groups and peoples.
> (Smolicz, Hudson, Secombe, 1998:19)

Parental Aspirations in the Changing Role of the Learner: An Australian Focus

The impact of immigration and the associated issues for individuals and their families in the Australian context have been addressed by Lidio Bertelli (1985) and Hearst (1985). According to Bertelli 'Italian parents ...and Italo-Australians (parents) ... have very concrete expectations (with schools) expected to prepare children for a profession or other lucrative employment that ... guarantee economic efficiency (Bertelli, 1985:56). In a similar vein, Hearst identified the Greek family as 'child-oriented and future-oriented: a great part of its activity and planning aims to secure the means for the child's advancement on which the family's advancement is based'(Hearst,1985:131). Quantitative studies by Marjoribanks have found that in a longitudinal study of Australian youth, (3779 boys and 4001 girls), family background has 'significant associations with adolescents' aspirations' (Marjoribanks, 2002:35). Marjoribanks noted that the results replicate the findings of Taft (1976) wherein 'the educational aspirations of students of non-English speaking origins (were) higher than those of Australians, especially in the working class' (Taft quoted in Marjoribanks, 2002:4).

Marjoribanks has presented a context theory of students' school outcomes. The theory presents the hypothesis that the combined impact of school and family capital can significantly influence students' learning outcomes. Family social capital for example, can be a profound determinant and the study has revealed that 'academically successful students tend to come from family social contexts defined by middle social status/high-parent aspirations or lower social status/high-parent aspirations (Marjoribanks, 2004:5).

The semiotic analysis undertaken in this study (discussed in depth in Chapter Seven) revealed a strong expression of high parent aspiration for their children coupled with the strongly held view that education represented a key to progress. A significant feature of the main data, *The Journey* tapestry, was its emphasis on family and children. The female participants extolled Australian education, an education free of the gender issues found in Italy and Greece; this featured as an important reason for valuing life in Australia.

Defining Intercultural Harmony in an Educational Context.

An important consideration in this research is the notion of the degree to which language and culture study contribute to harmonious intercultural exchange. Is it possible to have an understanding of cultural diversity without necessarily having linguistic competency in another language? According to Clyne, the issue of whether multicultural must needs equal multilingual has been an ongoing debate in Australia and he is of the belief that multilingualism/multiculturalism combined 'is now quite secure in Australia' (Clyne,1998:23). Lo Bianco, Liddicoat & Crozet , however, are not as optimistic and suggest that Clyne's statement is 'perhaps not so widely agreed upon' (Lo Bianco, Liddicoat & Crozet,1999:18). Notwithstanding, however, they too believe that multilingualism is both desirable and essential because, in their view:

> multiculturalism without multilingualism encouraged for all promotes a passive form of multiculturalism where tolerance rather than participation in 'otherness' tends to dominate. (Lo Bianco, Liddicoat & Crozet, 1999:1)

The Role of Language in an Intercultural Learning Context: Exploring a Bilingual Option v English Only in the ESL Classroom

Criticism is widespread for the view that endorses the stance that English should be the only language spoken in an ESL classroom; a stance taken in spite of the growing research that shows the effectiveness of a bilingual approach.

In many ways, this monolingual immersion method is an anachronism. Auerbach notes that according to Phillipson it was British neocolonialism in the 1950s and 1960s that did much to influence this approach to English language teaching (ELT). ELT was structured in a manner that guaranteed dominant status for developed countries and ensured that developing countries remained dependent. This political influence was encapsulated in five tenets that were formulated at a conference held in Uganda, 1961 at the Makere University:

1.English is best taught monolingually.
2.The ideal teacher of English is a native speaker.
3.The earlier English is taught, the better the results.
4.The more English is taught, the better the results.
5.If other languages are taught too much, standards of English will drop.
(Phillipson quoted in Auerbach, 1993: 3)

Auerbach (1993) questioned the viability of the popular monolingual approach in ESL teaching and conducted a survey at a TESOL conference in an attempt to measure the extent to which the same tenets influenced ELT in the United States. She found that 80% allowed the use of the first language (L1) on occasions but that such occasions were viewed as lapses. The general view was that the more English was used the better the possibility for successful language acquisition.

Auerbach's (1993) synthesis of research conducted with extensive groups of migrants: Rivera,1990; Hemminger, 1987; D'Annunzio,1991; and Strei,1992,

clearly highlights the fact that monolingual ESL instruction can be a very negative experience for students with a low level of literacy and schooling in L1. Their self esteem is adversely affected. They fare much better in a learning climate that draws on life experiences and explanations given in a bilingual format. Indeed Hemmindinger (1987 quoted in Auerbach, 1993) found that using a bilingual approach in ESL with Hmong refugees helped them to acculturate with less trauma. They were able to understand cultural variations and this helped them to learn the new ways with minimal culture shock. Similarly, learning which language structures to use in a specific social context did much to boost confidence and foster willingness to use the language to communicate.

Piasecka's (1986 quoted in Auerbach, 1993) research identified that in the beginning stages of learning a second language it is unrealistic to expect students to be able to express themselves fully in the target language when their knowledge is still limited. Effective language acquisition is best achieved by adopting a bilingual approach that allows the students to use their mother tongue as well.

Clyne (1994), in his analysis of cultural discourse in intercultural communication in the workplace has emphasised that biculturalism is an important prerequisite for the interaction of diverse ethnic groups in a pluralist setting. His definition of biculturalism moreover, includes a distinct linguistic dimension:

> I argue that biculturalism – and therefore an active command of more than one communicative style (their own and a modified version of that of the 'dominant' group, to which other styles are converging) – is desirable.
> In addition, a passive command of as many styles as possible is advantageous. As discourse patterns are closely linked with cultural values, including issues of face, it is not desirable to make people abandon those stemming from their own cultural backgrounds. It is,

> however, necessary for people of all cultural backgrounds to understand and tolerate one another's discourse patterns. These may, in fact, be a key to the understanding of other cultures. This applies in both multicultural societies and international settings, to people of 'dominant' and 'minority' groups.
> (Clyne, 1994: 214, 7.6)

Crystal (1997), speaking on the issue of the English language and its development on a global scale as the accepted lingua franca, was in equal agreement that a bilingual approach to the learning of languages could heal many of the disadvantages of lingua franca dominance. He was in favour of protecting all living languages because he saw them as having a role of parallel importance to that of a lingua franca. Crystal warned that the assimilation of immigrants into the culture of the host country could precipitate an unprecedented loss of ethnic languages, with some estimates suggesting that 'perhaps 80 per cent of the world's 6,000 or so living languages will die out within the next century' (Crystal, 1997:17). A solution to this loss is vital for linguistic death has the power to trigger the loss of identity:

> When a language dies, so much is lost. ... language is the repository of the history of a people. It is their identity. Oral testimony, in the form of sagas, folktales, songs, rituals, proverbs, and many other practices, provides us with a unique view of our world and a unique canon of literature. It is their legacy to the rest of humanity. Once lost, it can never be recaptured.
> (Crystal, 1997: 17-18)

There is a dyadic dynamic that needs to be restored and maintained so that lingua franca usage and mother tongue retention do not compete with each other. Crystal pointed out that a lingua franca offers 'mutual intelligibility' that is important to global networks but he also stressed the urgency for mother tongue retention because it nourishes the vital 'need for identity' :

> people tend to underestimate the role of identity when they express anxieties about language injury and death. Language is a major means (some would say the chief means) of showing where we belong, and of distinguishing one social group from another...
> (Crystal, 1997, 18-19)

He strongly affirmed that the solution to the dilemma was as simple as accepting 'the familiar one of bilingualism':

> but a bilingualism where one of the languages within a speaker is the global language, providing access to the world community, and the other is a regional language, providing access to a local community. The two functions can be seen as complementary, responding to different needs... it is because the functions are so different that a world of linguistic diversity can in principle continue to exist in a world united by a common language.
> (Crystal, 1997:19)

Avoiding Linguicism

In addition to the assistance a bilingual approach provides for the protagonist it is crucial at this point to consider also that denial of such an approach may be seen as constituting a denial of the rights of the individual. Skutnabb-Kangas (1988) has conducted a great deal of research on this very topic and her identification of overt and covert linguicism is illuminating. Linguicism itself is defined as 'ideologies and structures which are used to legitimate, effectuate and reproduce an unequal division of power and resources ...between groups which are defined on the basis of language (on the basis of their mother tongues)' (Skutnabb-Kangas,1988:13, *author's parentheses*). In societies where minority mother tongues are viewed by the dominant group as being less significant we have what Skutnabb-Kangas has categorised as cultural linguicism. Skutnabb-Kangas further suggests that where such an attitude is perpetrated so that the dominant group exerts control through education to ensure that the dominant culture's language is

the one that is taught then we can speak of institutional linguicism.

Skutnabb Kangas' recent work, *Linguistic Genocide in Education – or Worldwide Diversity and Human Rights* (2000) raises alarm bells for the entire planet if the clear warning signs are not heeded. Earth will face the aftermath of successful domination of minority groups and the related scourges of institutional and cultural linguicism and in extreme, but frequent cases, linguistic genocide. Skutnabb Kangas (2000), warns that 'the future looks grim – if things continue we may kill 90 percent of the world's oral languages in the next one hundred years. She cites Edward Goldsmith's wisdom, in the same Preface, to inject urgency and a sense of awareness:

> Quoting Edward Goldsmith, I want to remind you that 'environment' means biological, linguistic and cultural environment. In his words (1996:91),
> 'there is no evidence that trade or economic development are of any great value to humanity...The environment, on the other hand, is our greatest wealth, and to kill it, as the TNCs (transnational companies) are methodically doing, is an act of unparalleled criminality.' The only hope today seems to be that the TNC leaders might realize that it is not in the interest of their grandchildren either because 'there can be no trade and no economic development on a dead planet'.
> (Skutnabb-Kangas, Preface, 2002: i)

In Skutnabb-Kangas' view, failure to endorse and respect linguistic human rights increases the power of global corporations and banks. There is a real danger of losing sustainability be it linguistic, cultural or biological. Skutnabb-Kangas' research highlights the volumes of knowledge that lie treasured but often sequestered in minority groups. It is incumbent on nation states to regain control and foster linguacultural respect. Minority groups are deserving of equal recognition. They must not be 'made invisible, or socially constructed as

handicaps rather than resources' and nor must they be treated as 'traditional, backward, narrow and inferior' (Skutnabb-Kangas, 2000:ii).

The warning of concerned pro-actives is that everything on the planet is interconnected: the more links severed, the greater the potential for earth to self-destruct. The repercussions of language death are viewed as ubiquitous. According to Terralingua, an international organisation formed in 1997 and concerned with universal issues as they relate to linguistic, cultural and biological diversity, there is a need to recognise the full force of the impact that accompanies a disregard for the interconnected nature of these diversities. It is the view of Terralingua:

> that the diversity of languages and their variant forms is a vital part of the world's cultural diversity;
> that cultural diversity and biological diversity are not only related, but often inseparable, perhaps causally through co-evolution; that, as with biological diversity, linguistic diversity is facing rapidly increasing threats that are causing a drastic loss of both languages and the knowledge of which they are carriers, including knowledge about the environment and sustainable resource use; that the continued loss of linguistic, cultural and biological diversity will have dangerous consequences for humans and the earth.
> (Terralingua, 2002:1)

Towards a rightful status for Languages in Australia

In August, 1991, the Department of Employment, Education and Training issued a White Paper detailing Australia's policy on languages in a multicultural society, entitled *Australia's Language - the Australian Language and Literacy Policy.* The document listed thirteen *priority* languages that were to be recognised - Aboriginal Languages, Arabic, Chinese, French, German, Indonesian, Italian, Japanese, Korean, Modern Greek, Russian, Thai and Vietnamese – even supplying grants to schools as an incentive for students to study these languages.

The White Paper advocated a bilingualism based on competence (Skutnabb-Kangas, 1988) wherein a student 'can produce meaningful utterances in the other language...has at least some control of the grammatical structure of the other language ... has come into contact with another language' (Skutnabb-Kangas,1988:21).

Albeit for reasons based mainly on economic goal setting, the White Paper managed to escape the folds of the previous White Australia Policy and its monolingual obsession. Rather than linguicism, Australia opted for a language policy where the *lingua franca* English would work in tandem with, not second languages, but *priority* languages.

The National Languages and Literacy Institute of Australia continued on from the initial momentum of this White Paper on Languages with an ongoing inquiry into the relative merits of encouraging multilingualism in a multicultural society. A large proportion of the plethora of research and evaluation into language study in Australia, based on current empirical data, was recently collated and edited by Lo Bianco, Liddicoat & Crozet (1999).

A number of researchers have identified the notion of 'otherness' and the existence of a 'third place' in which people from different cultural backgrounds interrelate successfully in a learning situation:

> this should be the aim of ESL teaching...assisting each individual to find their own third position between their first culture and that of the new culture they are learning (Kramsch 1993, Liddicoat 1997) or, to express it another way 'negotiating a place for themselves between the two' (Crozet 1996:54)
> (Fitzgerald, 1999:130)

Researchers have emphasized, however, that second language study is no guarantee that one will automatically acquire intercultural awareness. The learner needs to engage with the culture of the country so that one learns not a language but rather a linguaculture (Attinasi, 1988 quoted in Lo Bianco, Liddicoat and Crozet, 1999:115). There is an awareness now that culture is not something we absorb solely through immersion; we need to be able to empathize and cross cultural borders so that mono-ethnocentric blinkers can be put aside and be replaced by Kloskowska's (1993) previously mentioned bivalent and/or polyvalent acceptance, at best, or Bennett's notion of ethnorelativism at least:

> Fundamental to ethnorelativeness is the assumption that cultures can only be understood relative to one another. There is no absolute standard of 'rightness' or 'goodness' that can be applied to cultural behaviour. Cultural difference is neither good nor bad. It is just different. One's own culture is not any more central to reality than any other culture, although it may be preferable to a particular individual or group.'
> (Bennet quoted in Lo Bianco, Liddicoat and Chantal, 1999:67)

In a world where globalisation is today's and tomorrow's reality individuals need to be able to embrace cross cultural interaction. We need to accept that we are interconnected as humans and that language is a vital part of the culture it represents. We cannot expect to ameliorate our attitudes and interact successfully if we do not come to an understanding of divergent world views and this can only happen through a knowledge of cultures. According to Lo Bianco, Liddicoat & Crozet (1999) intercultural competence is best achieved through Intercultural Language Teaching (ILT) and this in turn must encompass certain criteria:

> understanding how worldviews come ... into being is a core aspect of intercultural competence...language pervades all activities of human life and

> if language is culture, culture also pervades all the possible ways of doing things ... intercultural competence without the experience of knowing how living in at least one foreign language/culture can affect us is an impoverished form of intercultural competence ...
> (Lo Bianco, Liddicoat & Crozet, 1999:11)

Neuroscientific Research and Intercultural Learning.

Investigations into the nature of learning have made major inroads into effective ways to tap into 'the treasure within' (Delors Report, 1996). The pathways research has unveiled in this domain have the potential to enrich the pursuit of knowledge, notwithstanding existing evaluations (Poynting and Noble, 1996) that highlight the pitfalls that will be discussed in the latter part of this section. What we know about learning and the brain will be reviewed as follows:

> The Brain – Left and Right hemispheres
> Skutnabb- Kangas and lateralisation
> The Triune Brain :Whole Brain :Hermann: The Creative Brain
> Atkin: Integrated Learning – A Constructivist Approach
> Gardner's Multiple Intelligences Theory.
> Evaluations and Opinions.

The recognition in the 1970s of a lateralization process in the brain has shed helpful light on how we learn. As the brain develops, various functions are lateralized to the left or right hemisphere of the brain. The left hemisphere has been attributed with the logical and analytical processing of information whilst the right hemisphere processes images be they auditory, visual or tactile. There has been considerable debate as to when lateralization occurs. According to Douglas-Brown, Scovel's clarification has received considerable acceptance:

> One must be careful to distinguish between 'emergence' of lateralization (at birth, but quite evident at 5) and 'completion' (only evident at about puberty).
> (Scovel quoted in Douglas-Brown, 1987: 43)

Skutnabb-Kangas (1981: 107) has divergent evidence to suggest that in the case of bilinguals the lateralization process may not be as straightforward and indeed 'in childhood bilinguals, lateralization to the left side of the brain may happen earlier than with monolinguals.' Her research has also revealed that learning a second language is an efficacious whole brain exercise and that 'irrespective of the age at which a *second* language is learnt, the right side of the brain seems to be important in the process.' Furthermore, Skutnabb-Kangas (1981) cites the work of Albert & Odler (1978) that corroborates this and reveals that 'the linguistic organization of the bilingual or multilingual brain tends to be more bilateral than that of a monolingual brain.' (Albert & Odler, 1978 quoted in Skutnabb-Kangas,1981:107).

Although we may attribute certain functions to particular hemispheres, and identify certain learning style preferences, Douglas-Brown (1987:88-89) cautions that 'it is important to remember that the left and right hemispheres operate together as a "team". Through the *corpus collosum,* messages are sent back and forth such that both hemispheres are involved.'

The lateralization discoveries related to the neocortex brain have been supplemented with the recognition of the Triune Brain. In addition to the neocortex, there is the limbic brain. The limbic brain provides chemical messages that trigger emotional responses and memory and the related retention of information. In the third part of the Triune Brain is what has been identified as the reptilian brain. This brain controls autonomic processes such as heart and lung functions and all the instinctive behaviours related to survival and physical sustainability.

According to Atkin (2000) such knowledge of the brain makes the opportunities for learning limitless and she cautions that the trend for compartmentalising people is an erroneous interpretation of this valuable knowledge, notwithstanding individual tendencies towards preferences and styles of learning:

> Each of us has a preference pattern for the way we rely on, or engage in using each mode of processing. The important point is that you use all modes of processing – you are not 'right brained', 'left brained' or 'half brained'. Everyone is 'whole brained' but we differ in the extent to which we use or rely on each mode – we have different thinking styles. (Atkin, 2000:4)

Atkin (2000) believes it is advantageous to be aware of these modes of thinking and that used correctly they can promote effective learning:

> If a learner is highly inclined towards one mode of processing – one quadrant or one side of the whole brain model, or the limbic versus the cerebral, he or she will tend to approach tasks in that mode even when it's not the most appropriate mode – even when it's not likely to lead to success.
> The art of being an effective learner and 'doer' is having the ability to draw on the appropriate mode for the task. The art of being an effective teacher is to engage the learner in the appropriate thinking mode (s) for the task.
> (Atkin,2000:9)

In tandem with this research into the brain and its potential, the lynchpin of effective teaching must also rest strongly with an awareness of what constitutes intelligence. Howard Gardner's (1983) theory of multiple intelligences has changed the way we teach because his findings have moved education beyond the standard focus on linguistic and logical-mathematical intelligences that featured strongly in the earlier intelligence quotient (IQ) tests. He has identified an additional six dimensions, with a possibility of more, in the spectrum of human potential. Douglas-Brown (1987) gives a useful précis of Gardner's findings to

support his claim that Gardner's notion of 'different forms of knowing ...gives us a much more comprehensive picture of intelligence':

> Beyond the two forms of (1) linguistic and (2) logical-mathematical abilities, his list consists of (3) spatial intelligence (the ability to find your way around an environment, to form mental images of reality, and to transform them readily); (4) musical intelligence (the ability to perceive and create pitch and rhythmic patterns); (5) bodily-kinesthetic intelligence (fine motor movement, athletic prowess); (6) interpersonal intelligence (the ability to understand others, how they feel, what motivates them, how they interact with one another); and (7) intrapersonal intelligence (the ability to see oneself, to develop a sense of self identity)
> (Douglas-Brown, 1987:73)

Gardner (1983) maintains that definitions and assessment of intelligence are determined, in most instances, within cultural parameters and this can mean a particular focus that overlooks a vast portion of the human mind's capacity. Gardner has further identified an eighth natural intelligence representing the ability to understand one's environment and develop strategies to eliminate factors that threaten sustainability and survival of the planet and the possibility of a ninth spiritual intelligence that is currently being researched.

As with all worthwhile research and innovative thinking there are features that have become a focus for debate and evaluation. In the case of the advances in what we know about the brain and Gardner's related Multiple Intelligences (MI) theory there has been a development in the spectrum that has triggered considerable backlash.

According to research conducted by Poynting and Noble (1996) there is a need to be aware of the intrinsic perils of 'racial and class stereotyping and the reinforcement of social inequalities embedded in the 'common sense' of the pursuit

of different teaching styles' for different learners (Poynting and Noble,1996:16). The urgency of this comment warrants a closer scrutiny of the research undertaken.

Poynting and Noble (1996) assert that Gardner's (1983) multiple intelligences theory has merely substituted the inadequacies of the IQ with increased inequality:

> This theory (Gardner,1983) starts with some real progress beyond the notion of IQ ... intelligence is not some single quantity like height ... to be measured on a continuum. Instead, we have a repertoire of different intelligences and everybody's got all of them.
> But it turns out that there are exactly seven of them:... It further transpires that these intelligences are unequally distributed; some people have more of certain types, ...The assumption is that the preponderance of one type of intelligence is related (via brain function) to a preferred learning style. So we have learners seen to be visual learners, auditory learners, kinaesthetic learners, and the like.
> (Poynting and Gable, 1996:17)

Poynting and Gable (1996) are concerned that the Multiple Intelligences (MI) theory presents only seven possibilities or pathways for intelligence to flourish in. This is somewhat erroneous given that there are now eight and possibly nine (spiritual) intelligences that have been identified by Gardner's research team in an ongoing field with limitless possibilities. At the pedagogical level, practitioners have seemingly misconstrued the significance of the identification of learning style preferences. Several teachers in the Poynting and Gable research interpreted this identification as linked to class and ability and viewed it as 'very helpful for the lower ability classes' where 'they are more likely to be auditory or kinaesthetic rather than visual. The bottom classes are definitely kinaesthetic, which explains why they bomb out of our system...' (Poynting and Gable,1996:18).

The Poynting and Gable (1996) findings have highlighted the need for ongoing staff development so that new knowledge is discussed and supplemented with the

enrichment obtained from the tandem benefits of hindsight and insight. Unless the proponents are enlightened and informed then the perennial pitfalls of discrimination and myopic stereotyping will continue to mar progress. Teachers need to be made aware of strategies that can be implemented to promote that which Atkin refers to as 'integral learning' (Atkin, 2000:58). With integral learning the participants *enhance and enrich each other* so that there is a melange of thinking and learning styles to extend all learners. Pathways in this constructivist, learner centred teaching involve a range of thinking and learning styles. Diversity is encouraged so that :

> Thinking (for *all learners* is) 'nudged' and stimulated by:
> - Collaboration, cooperative learning
> - Questioning
> - Posing problems, challenges
> - Design process
> - Games
> - Predict-observe-explain activities
>
> (Atkin, 2000: 58)

The Role of the Teacher in an Intercultural Learning Context

In any attempt to identify and present intercultural pedagogical models that assist, for example, students from different ethnic backgrounds in their efforts to participate in the life and learning of a new host society, a reflection on the role of the teacher in this process is crucial. It is a premise of this study that an effective educational model must stem from a theoretical stance that incorporates an affective, humanistic approach as well as a cognitive, constructivist one, if the *whole person* is to be the true focus of the learning outcomes. Teachers need to be facilitators of learning with a sincere regard for the students in their care. According to humanistic psychologist, Carl Rogers (1951):

> teachers to be facilitators, must first of all be real and genuine, discarding masks of superiority and omniscience. Second, teachers need to have genuine trust, acceptance, and a prizing of the other person – the student – as a worthy, valuable individual. And third, teachers need to communicate openly and empathetically with their students …
> (Rogers (1951) quoted in Douglas-Brown (1987:71)

Roger's emphasis on the importance of the student has helped redefine the educational dynamic and a shift in emphasis in didactic developments is witness to this redefinition:

> Teachers as facilitators must …provide the nurturing context for learning …activities should …utilize meaningful contexts of genuine communication with persons engaged in the process of becoming persons. (Douglas-Brown, 1987:72)

> …the key difference between learner-centred and traditional curriculum development is that, in the former, the curriculum is a collaborative effort between teachers and learners, since learners are closely involved in the decision- making process regarding the content of the curriculum and how it is taught. (Nunan, 1996:2)

> the… learner is not only a mimic, but also a cognitive, affective, social, and political being … not only is the teacher a model, drill conductor and a linguist, but possibly also a counsellor, facilitator, technician, collaborator, learner trainer and most recently, an advocate …it is …commitment to unlocking the learning potential in each student that motivates a teacher to make informed methodological choices … (Larsen-Freeman 2000:180-184)

> Effective schools have caring teachers and they are characterized by the personal and academic engagement of students.
> (Marjoribanks, (2002:169)

Concluding Comments

The intercultural pedagogical model in chapter eight has been developed through analysis of the readings discussed in this chapter as they interrelate and connect with the learning experiences of the participants in this study. The main emphasis that has emerged from the readings in this chapter is that one of intercultural

education's primary aims should be to value the learner as a pivotal participant. The readings recommend a constructivist approach that emphasizes an integral learning approach (Atkin, 2001). They further acknowledge that for intercultural education to be effective it is desirable that the learner be actively involved in meaningful interaction and problem solving and that learning occur in an ambiance that encourages and respects linguistic rights and views individual contributions and reflections as essential to successful intercultural learning.

The chapter that follows describes and discusses the methodology used in the study and some of the influences contributing to the particular approaches chosen in order to fully investigate and determine the outcomes of an intercultural learning project as experienced by those who participated as organisers, teachers and learners.

CHAPTER FOUR: THE METHODOLOGY FOR INVESTIGATING THE GOODWOOD INTERCULTURAL LEARNING PROJECT.

In beautiful Australia / you I came to know / we quench our thirst together / from the same cup's glow.
(Kalos quoted in Nickas and Dounis, 1994:28)

Introductory Comment

The exploration, collection and subsequent interpretation of data in this study have been centred on qualitative methods of inquiry. 'Generally, qualitative research can be characterised as the attempt to obtain an in-depth understanding of the meanings and "definitions of situation" presented by informants, rather than the production of a quantitative "measurement" of their characteristics or behaviour'
(Wainright, 1997:1). The endeavour is to blend certain theoretical frameworks with the real life accounts of the informants thereby emphasising the subjective aspects. The aim of such an approach is 'to determine what an experience means for those who have had the experience and are able to provide a comprehensive description of it' (Pieterson, 2002:2).

With respect to the choice of theoretical frameworks, this study is based on an acceptance of the theory of humanistic sociology as initiated by Znaniecki (1927, 1958, 1963, 1968), the Core Value theory of Smolicz (1981) and the recent work in Europe of Kloskowska on cultural valence (1993) and each of these perspectives has been presented in detail in the conceptual framework section of this thesis.

The content of this Chapter will begin with identifying the intercultural learning project on which this study is based and then proceed with a discussion of the qualitative methods used in the collection and analysis of the data.

The Goodwood Intercultural Project

The research site was the multicultural library in the inner Adelaide suburb of Goodwood. A tapestry called *The Journey* is on permanent display there and it tells of the migrant experiences of eighteen Greek and Italian women in relation to their journey and early years of resettlement in Australia beginning in the 1950s and early 1960s.

This tapestry is the outcome of an intercultural learning project, with two diverse cultural groups having worked together and shared ideas. It is an example of the cultural diversity to be found in Australia and it provides an enriching context for research with respect to modes of interaction, patterns of communication and examining the degree of success in crossing cultural borders notwithstanding the existence of varying cultural expectations.

Preliminary ground work. Prior to undertaking this research project a meeting was held with the Multicultural Librarian of the Goodwood Library to obtain permission to proceed with the inquiry. Willing assistance was provided and an early meeting was scheduled inviting all the artists who had created the tapestry to attend. The express aim of the gathering was to introduce the research proposal and in so doing, ascertain the level of interest in the proposed undertaking. The meeting was held early in November, 1998 at the Goodwood Library. The agenda was succinct, with the researcher explaining the purpose and importance of the

study and calling for a discussion of the proposals. Those in attendance were given an outline of the aims and procedures of the research process and were requested to give permission for the project to take place should they deem the undertaking worthwhile. The participants were unanimously in favour of contributing and were gratified with the knowledge that ten years further on, their recording of a visual testimony of historical events that shaped new destinies, was receiving recognition as a valuable part of cultural heritage. At the conclusion of the meeting appointments were made for individual and/or focus group interviews. A number of participants requested focus groups so that they might assist one another with the translation of any detailed and emotive recollections they might wish to express and present.

The Purpose for Making the Tapestry. According to a report on the project written in 1991 and revised in 1993 by the then multicultural librarian for the Unley Library Service, the aims of the project placed a strong emphasis on promoting the creative talents of Unley's multicultural community:

> Our aims were established as follows:
> 1. To promote multiculturalism in the arts by celebrating the unique skills and traditions of different cultures.
> 2. To create a local history of the contribution various cultures have made to the Unley community.
> 3. To develop, record and expose the creative talents that exist in our community so that they are given the recognition they deserve.
> 4. To provide a situation in which individuals contribute their own creative expertise and also learn from others through the sharing of skills.
> 5. To build up a sense of community and cross cultural acceptance by bringing different cultural groups and resources together in a community library setting.
> (*The Journey* Report, 1993:1)

Getting Started. The impetus for *The Journey* project began in 1990 when

community arts in South Australian libraries were given a significant boost via a ten thousand dollar grant from the then Minister for the Arts, Ann Levy. Librarians statewide were invited to apply for a share of the grant with the successful libraries eventually chosen being Clare, Flinders Mobile, Henley and Grange, Keith, Lock, Mannum, Marion, Noarlunga, Goodwood and the Parks.

The Goodwood branch of the Unley Library Service set to work. Three representatives from the Greek Women's Centre, located just behind the Goodwood Library and five Italian members of Mensa, located at the Fullarton Park Community Centre met with the multicultural librarian, the community arts officer and the Unley Community Health Care Service representative to form a steering committee whose express purpose would be to establish a planning procedure. The meeting was held at the Goodwood Library on the 6th of August, 1990.

The steering committee held four meetings in all during the months of August and September, 1990 and were able to agree unanimously on some positive directions. It was decided to present a journey theme in a 6' x 4' wall hanging with the actual mode of presentation to be based on the ideas and skills of the Greek and Italian embroiderers. It would be left for the participants to decide whether the wall hanging would be a quilt or a tapestry and whether the artwork would feature crochet, lacework, needlework or the like.

It was further decided that there would be nine workshops facilitated by an experienced artist and that the Greek and Italian participants would meet separately for specific work based on embroidery decisions made in the monthly

joint discussion sessions.

The Project was to be completed in two stages. Stage One was overseen by the steering committee, in the period from August – October 1990. This stage established the planning guidelines, the consultation times with the participants, the artists in residence who would oversee the project, the number of workshops and the completion date.

Stage Two of the project was entrusted to a Management Committee, convened at the end of October, 1990. The members included a chairperson, a community arts consultant, a community representative, the design artist and the construction artist and an officially appointed photographer. It was the express role of this committee to oversee construction and completion of the project and this involved a considerable number of responsibilities, not the least of which was the seeking of extra funding for the unanticipated magnitude of the time needed and catering for the many expressions of community interest in the project's progress. The latter culminated in a Work-in- Progress morning tea that was held on the 26th of February, 1991 two months prior to the designated completion date, the 16th of April, 1991. The construction artist saw this gathering as an essential part of the process 'where sponsors and interested persons visit and view the project. This enhances understanding of the complexities of the process' (1991:26) The event likewise enabled the funding bodies to meet the embroiderers and conduct interviews for the upcoming media coverage. The multicultural librarian reflected that this community expression of interest and admiration 'gave the participants an enormous boost in self confidence and a much greater sense of pride and purpose

in their work' (1991:11).

The Role of the Pedagogue Defined. The role of the pedagogue was a shared position. In the first instance, the steering committee appointed a design artist - who was only available for the period September -December 1990 - to facilitate the initial planning of the embroidered wall hanging. The design artist undertook the initial consultation sessions with the participants and together they compiled the original design and layout model that is presented in Appendix C. Discussion began hesitantly but ensued energetically with ideas flowing eventually from a myriad of memoirs and observations. It was the design artist's intention to make the tapestry truly representative of the women's reflections and ideas so that there would be a 'design format' that she would 'devise after researching their ideas for subject matter, finding out about their own technical skills' (1991:23) Loves, loyalties, memorabilia and preferences were shared and under the design artist's skilled direction a story of a journey unfolded and was transformed ultimately into the original design plan presented in Appendix C.

Initially there were two meetings held with all of the participants in attendance. These were guided research sessions in which the embroiderers were encouraged to bring along ' individual stories, impressions, opinions' so that the whole group was able to admire and consider 'samples of their own work which they had brought along, plus all sorts of personal memorabilia' (1991:23).

At the second, joint discussion was initiated with the design artist presenting a rough suggestion for the layout and design of the tapestry based on the outcomes of the preceding oral memoir accounts and the memorabilia presented. The

participants offered their thoughts on how the chosen images might be arranged and discussed the relative merits of suggested colours and tones. It was decided in this second joint session to have panels and borders with significant patterned and symbolic detail in each. The panels would represent the story of migration itself with the three left panels telling the Italian women's tale and the three right panels depicting the Greek women's journey. The panels themselves were all to be divided into three sections. All top sections across the entire tapestry were to reflect the homelands they had left as migrants. The central section of the panels would represent the sea as the setting for the voyages with the bottom of each panel representative of life in Australia (See Original Design Plan in Appendix C).

Stage Two, the construction phase, began in February, 1991 and was supervised by the second pedagogue, the construction artist from the Embroiderers' Guild of South Australia. She began her contract in February with a scheduled completion date set for April the 16th, 1991. The construction artist facilitated and supervised the construction, mounting and framing stages of the project. The construction method was intricate and detailed and required a committed effort. It fell to the pedagogue to ensure that sessions were held once a week, with the guarantee of a core attendance and a commitment from all participants to complete all unfinished embroidery so that the final stage of assembling the tapestry could go ahead.

The construction method commenced with the pictorial panels, working from a layout model of the tapestry that had been carefully cut and measured to size. The detail in the individual contributions of the pictorial panels involved meticulous hand application as shown in the images presented in Appendix C.

Ensuing mastery included additions such as intricate interfacing, interlining, backing, hemming and extra work on the back to ensure that the tapestry could be successfully hung from a pole, without damage, when taken on tour for exhibitions.

The multicultural librarian's report highlights just how complex the project construction phase was and reiterates the importance of the pedagogue's role in inspiring and facilitating proceedings:

> .it became important to pay attention to details, such as the correct positioning of individual pieces, the thematic coordination and the almost invisible hand sewing. Textile conservation was also an important consideration in assembling the work. The six panels, each containing a story line within the whole picture, were joined and attached to a backing fabric which conceals the hanging method. The embroidered panels that frame the work were attached last. There was a cooperative teamwork approach to this whole process, when many hands were required for the enormous amount of hand sewing on the entire artwork.
> (*The Journey* Report: 1991:11)

The outcome of the workshops was the current tapestry named *The Journey: A Story of Migration.* The finished work gives a memoir account, in visual terms, of the lives of these 18 Greek and Italian women who braved the oceans and journeyed to Australia in the 1950s and early 60s..

The Present Study

The task in 1998, nearly eight years after the completion of the project, was to gather data about the key participants in this tapestry project via a longitudinal study with the purpose of investigating the following:

(i) The extent to which successful intercultural communication was possible in a project using a lingua franca that was not the first language of either

group.

(ii) The facility, or otherwise, with which participants were able to cross cultural borders and participate in the life and interests of other groups.

(iii) The possible compilation of a pedagogical model that encouraged interdependence and the collaborative exchange of ideas with the role of the teacher and students clearly defined within a constructivist model of learning.

(iv) The perceived benefits for the learner in terms of self esteem, related outcomes that were a consequence of this particular learning experience, including acculturation and the lessening or otherwise of acculturative stress, the roles of heterotopias and fictive kin relationships.

(v) The efficacy of the memoir experience through visual telling and expression focussing in particular on whether life experiences were conveyed adequately and whether the chosen semiotics represented that which the participants really wanted them to signify.

In this study the diverse continental Europeans were groups from Southern Europe, namely Greece and Italy (see the labelled map in Appendix A for the names and location of the places of origin of each participant). The project was particularly concerned with their interaction, not only as part of a social, pedagogical setting but also in terms of cultural context and all the inherent cultural differences and similarities this encompassed.

Conducting the Interviews

Much of the data covers inherent and expressed meaning, be it semiotic and

aesthetic or verbal recount and voiced opinion. To a degree the verbal responses were elicited through interviews but this was more the case for obtaining concrete data related to significant dates of birth, arrival in Australia and the like, as well as curriculum vitae inquiries pertaining to employment and education.

For discussion of cultural data the emphasis was directed in the first instance at spontaneous communication. Photocopied images of the whole Tapestry were visually situated as the focal point and the probe questions asked were for clarification of a response, with examples being: 'Is this the part of the Tapestry you are referring to?'; 'Is this the grape vine you told me about?'. With these interrogatory exceptions, the main discourse was recursive and provided by the informants who were passionate and proud of the meaning depicted in their work.

After an emotive and lively immersion into the folds of the Tapestry, the interviews then reverted to retrospective type questions to determine the impact of time, hindsight and life experience. These queries sought answers to questions of identity and the growth of self in relation to this intercultural experience. The research sought to explore the potential of the narrative, the telling of a personal tale as a healing therapy that might potentially assist with acculturative stress.

In qualitative research there are a number of methods used in the collation of data. These include observations and in depth interviews with key participants and relevant focus groups. In relation to the in depth interviews there has been considerable debate on their validity. As Wainwright notes a fundamental difficulty exists:

> Difficulty arises in reconciling the 'bottom-up' approach of qualitative research with the structural and historical perspective adopted in critical social inquiry. For example, for many ethnographers the in-depth interview should be entirely open ended, with at most a series of topics to be discussed, but certainly no pre-conceived questions, as this would entail the researcher imposing his/her own definition of the situation rather than enabling the respondents to structure the research (Wainwright, 1997:6).

However, Wainwright goes on to point out that this is a traditional approach and is not necessarily always valid in current research:

> Whilst this may be a valid approach for traditional ethnography or where the interview is the researcher's first contact with the respondent ...critical ethnography may entail a much more focused approach to interviewing, in which questions are asked about specific issues derived form the broader social critique. This is particularly the case where extensive participant observation has already revealed issues to be examined in greater depth in the interviews (Wainwright, 1997:6).

The Journey as a research project was undertaken as a longitudinal study. For this reason the interviews conducted were based on a combination of both the traditional and the current modes of inquiry. Direction setting questions were used but considerable latitude was allowed so that participants might include anecdotal and recount details if desired. The outcome of this combined approach produced rich findings that enabled the researcher to investigate well beneath the level of concrete data alone.

Ethnographic studies in the humanistic sociological domain rely heavily on the richness provided by cultural data. Clear distinction is made between *natural* and *cultural* data in the selection criteria. Natural objects and processes as research data provide informative scientific perspectives and enhance our knowledge of exciting natural phenomena. However, for an understanding of the *cultural*

dynamic in any given society a study of natural objects and processes requires the added dimension of investigating *the importance individuals give to them* (Znanieck, 1923, 1958, 1968; Smolicz, 1981, 1989, 1998, 2002).

The Collection of Data. Before the ensuing description of the data collection undertaken it needs to be pointed out that the number of participants who started the project in 1990 was different from the number interviewed in 1998. Whereas the participants in 1990 comprised seven Italian and twelve Greek women the data collected in 1998 relates to only 6 of the Italian participants and 10 of the Greek women because three of the original artists had since died.

Data Collection spanned an eight year period from 1990-98 and consists of two sets of information, namely the *existing data* and *data collected.*

Existing data was rich and plentiful and covered the years 1990-1993. This included the Tapestry itself and materials related to the making of the same. Documentation existed outlining the original proposal for the use of the government funding for a multicultural arts project as well as the minutes of ensuing meetings held to set up the project. In addition there were media records; details of exhibitions which were held state wide to publicise the Tapestry; a social history research undertaken by Starke (1993), entitled *The Journey: A Story of Migration,* and information on other needlework projects set up as a direct consequence of being inspired by the original tapestry which is the focus of this thesis. Such data enabled a study of levels of interest, community responses and the outcomes of the project all of which assisted in determining the suitability of a particular methodology as a pedagogical model.

The data collected in 1998-2000 focused on three areas. In the first instance, the Greek and Italian needlework artists were approached and asked to assist in the research. They were asked to complete a questionnaire and agree to be interviewed. The interviews were taped and transcripts were collated for analysis. Secondly, the construction artist was interviewed and asked to write a personal statement based on a retrospective view of events.

The third area was the Tapestry itself. This was analysed with a view to uncovering semiotic and symbolic meaning and the importance these held for the participants. This was done through the interview process. This more recent data provided another point on the spectrum and permitted a longitudinal study that, in turn, assisted in the identification of long term outcomes.

Triangulation. Different methods and sources in the data collection process were adopted and combined to reduce the possibility of researcher bias. Triangulation was obtained through the three methods of data collection, namely, the memoir data in the Tapestry itself described in detail by the participants; open questionnaires based on a recursive model, chosen because they were more likely to reflect the participants' views rather than the researcher's directives; taped interviews with the participants on their individual retrospective reflections on the significance of the intercultural experience of working on the Tapestry.

Reliability and Validity. Due to the fact that this was a longitudinal study the reliability and validity of the data gathering process was relatively easily established. There were many media interviews in the first instance conducted in 1993 and the work of Starke (1993) in which the participants gave their initial

responses to serve as validation of the meaning the tapestry held for them. The interviews conducted in 1998 for the current analysis replicated the original findings but enhanced them through the wisdom of the participants' hindsight. Reliability was ensured through focus group interviews, the visual record of the tapestry itself and the presence of the multicultural librarian at the 1998 interviews because she had been involved in the tapestry project since its inception.

Confidentiality. Ethical practices were observed regarding confidentiality during data gathering and the related analysis. Similarly, participant names were not used so that privacy was ensured.

Limitations. The researcher was familiar with Italian culture and language and was thus able to conduct the questionnaires and interviews in the first language of the participants. With regard to the Greek participants however, the researcher had extensive knowledge of the culture but limited proficiency in spoken Greek. For this reason the interviews were conducted bilingually so that the lingua franca, English, was used to present and clarify the intended meaning. This worked well because one of the participant was a proficient speaker of English and Greek and participated willingly as the translator.

The Nature and Structure of the Interviews. The questionnaires and interviews conducted were purposely open ended and the culturally rich detail that flowed from these interviews was very much about the meaning given to events by the participants. They revealed their own individual stories.

Concrete Data. The following questionnaire was used to obtain background information and demographic:

1. Date of birth?
2. Date of arrival in Australia?
3. Age on arrival in Australia?
4. Country and place of birth?
5. Family members who accompanied you on the journey to Australia?
6. Where did you study English?
7. Family members who live here in Australia? Which languages do they speak?
8. Employment details …home, work, as a member of a social club etc.?

The concrete data from the interviews was used to create a statistical framework. Table 4.1 on page 85 summarises the detail collated for questions 1-4 as listed above. A map to assist the reader, detailing the location of the places of birth, is provided in Appendix A. Tables 4.2 and 4.3 on page 86 summarise the information obtained for question 6 on the topic of how knowledge of English as a second language was acquired, as well as details of location for this experiential learning. The tables distinguish formal and informal modes of second language acquisition for each of the participants.

Table 4.1 : Key participants by gender, year of birth, region or region/place of birth, country of birth and date of arrival in Australia.

Participant (P)	Gender + Year of Birth	Region of birth	Country of birth	Date of arrival in Australia
P1	F 1930	Kosma	Greece	1957
P2	F 1922	Olympia	Greece	1954
P3	F 1930	Chios	Greece	1956
P4	F 1923	Amorgos	Greece	1959
P5	F 1933	Korinthos	Greece	1963
P6	F 1940	Kalamata	Greece	1958
P7	F 1940	Kalamata	Greece	1960
P8	F 1932	Heptanisa	Greece	1957
P9	F 1940	Ithaca	Greece	1957
P10	F 1938	Korinthos	Greece	1956
P11	F 1928	Abbruzzo,Chieti	Italy	1960
P12	F 1937	Udine	Italy	1960
P13	F 1930	Trieste	Italy	1956
P14	F 1928	Bari, Molfetta	Italy	1948
P15	F 1946	Trieste	Italy	1956
P16	F 1925	Udine	Italy	1956

****P15 is P16's daughter

P17 is deceased. She was P14's older sister. She was from Italy.

P18 is deceased. She was from Greece.

Table 4.2 : English Studies – INFORMAL

Participant (P)	Via Family/ Children	Via Media	Via Employment	Via Community
P1	▪		▪	▪
P2	▪		▪	
P3	▪		▪	▪
P4	▪		▪	▪
P5	▪	▪	▪	▪
P6	▪		▪	
P7	▪		▪	
P8	▪		▪	▪
P9	▪		▪	
P10	▪		▪	
P11	▪		▪	
P12	▪		▪	
P13	▪	▪	▪	
P14	▪	▪	▪	▪
P15	▪	▪	▪	▪
P16	▪	▪	▪	

*** P15 arrived in Australia aged 10 and completed Primary and Secondary levels of education here in Australia.**

Table 4.3 : English Studies – FORMAL

Participant (P)	English Classes prior to arriving in Australia	Government ESL Day (D)/ Night (N) Classes	Correspondence Classes
P1			
P2			
P3	▪		
P4	▪		
P5			
P6			
P7			
P8			
P9		▪ (N)	
P10			
P11		▪ (D) 6mths.	
P12		▪ (D)	▪
P13			
P14		▪ (D) 6mths.	
P15		▪ (D)	
P16		▪ (N)	

***P15 arrived in Australia at the age of 10 and completed Primary and Secondary levels of education in Australia.**

It should be pointed out that because of the recursive, free flowing nature of the interviews the concrete data questions often prompted recounts as well as factual responses. Stories of hardship, loneliness, deprivation and isolation were not infrequent in this section with examples being recounts of the journey to Australia, the struggles with learning English, finding employment and raising children as well as the early nostalgia for the home and family members left behind. It was incumbent on the researcher to isolate the cultural from the concrete data and this was done using the Fielding model (Ratcliff on Fielding, 2000:6):

Fieldnotes Transcripts ⇨ Search for categories and patterns (themes) ⇨ Mark up or cut up the data ⇨ Construct outline (Re-sequence)

As a consequence, in addition to the initially sought concrete, enumerative data an array of cultural detail was re-sequenced into the following *themes* for each of the embroiderers:

- Arrival - Recounts of travel conditions, how they were able to travel alone.
- English Studies – Recounts of the difficulties of studying and raising a family
- Family Members – Recounts related to cluster settlement
- Life in Australia- Recounts of other achievements
- Employment and Training Experiences – Recounts of working conditions
- Working on the Project and Acculturation – Recounts of the personal satisfaction and pride and the acculturative factors related to stress and/or positive outcomes.

Cultural Data The questions below are exemplary only. These formed part of a series of interviews. The venues chosen for the interviews were for the most part in the embroiderers' homes. Five of the Greek women, however, requested that the interviews be held at the Greek women's centre at Goodwood or alternatively at the Goodwood Library in a quiet interview room, as they enjoyed the idea of a

social gathering that was part of an outing. The times and dates for the interviews were made at the first meeting when all participants were present.

In many instances the interviewees wanted to highlight certain aspects in detail and so questions about knowledge of other culture(s) lead to recollections of war time stories of heroic deeds and the sharing of historical knowledge of events.

Retrospective questions prompted the unfolding of many undertakings they had found the courage to work on as a consequence of working on the tapestry with examples being radio interviews, travelling and addressing meetings of 100+ people, applying for grants in order to work on similar projects.

As the interviews unfolded it was clear that the participants wanted to tell their stories and in the end minimal direction was required from the interviewer.

Retrospective:

1. Are you pleased that you had a chance to work on this tapestry now that 8 years have passed?
2. You mentioned that Australia is your second home ... could you tell me a little bit more about how you see Australia?
3. Do you ever visit the library to see the tapestry?

Crossing Cultural Borders

1. Was it hard to communicate with the Italian/Greek women?
2. What was it like to work with Greek/Italian women?
3. Did you learn anything new about Italian/Greek culture through working together on this tapestry?
4. Did you find that needlework in the Italian/Greek culture was the same or different?
5. Do you think that Greek/ Italian cultures have things about them that are similar?

Technical Knowledge

1. Did you learn any new words related to needlework?
2. Did you learn any new stitches?
3. Did you learn any new techniques?
4. How did you find ideas for the tapestry?

Memoir Methodology

A longitudinal perspective enabled a comparison of the original aims with the long term impact of the project. In the search for a pedagogical model this proved an essential focus. An analysis of the attitudes of the organisers and the participants, in relation to the project, enabled measurement of strategies used in an intercultural learning situation. The use of a memoir approach in the interpretation of a visual expression of identity (the tapestry) provided useful guidelines for educators in a pluralist society and these have been discussed in detail in the Chapter eight of this paper.

As memoir methodology was a pivotal instrument in the research undertaken in this investigation an overview of its development as a methodology in qualitative research is provided in the following section. The overview highlights the steady growth in the acceptance, by researchers, of the need to tap into the perspective of individuals in any investigation of cultural and attitudinal change.

Znaniecki's note on the collection of data.

The memoir methodology of humanistic sociology was first proposed by Znaniecki who advocated the use of *cultural data* if the outcome of the research was to be a representation or a direct reflection of the participants' values and attitudes. This was essential in order to probe a dimension more insightful than the plausible, surface details of any given aspect. The example related to common speech that he uses to clarify his premise is worth noting for it reiterates his view that meaning is always the meaning the protagonist expounds in a particular context or situation:

> In common speech, a word symbolizes logical extension rather than comprehension. In general, when people use words like "criminals," "marriages," "unemployment," they are more interested in determining whether particular men are or are not criminals, whether a given couple are or are not married, how numerous the cases of unemployment are as against employment in a city or a county, than in learning exactly what a criminal, a marriage, or a case of employment or unemployment *is*. Even when they are conscious that they do not know the meaning of some unfamiliar word, they prefer to have several objects or processes indicated to which the word applies rather than to have an analytic definition of the concept given to them. This is because the primary use of words is for social communication, and it is easier to establish a community of objects indicated by the word than a community of its conceptual meaning...In the course of research...rely on the context for any shades of meaning...
> (Znaniecki, 1969:127-8)

For Znaniecki (1969:115), three kinds of documents were useful in memoir methodology – *personal correspondence, memoirs (including autobiographies) and personal statements on specific topics.* He found that the use of such documents enabled 'analysis of ... attitudes and characters...in relation to the social background (of)... the life of the group'. The use of memoirs and personal document data in qualitative research has been validated by many scholars including Chalasinski (1931, 1979), Grabski (1982), Smolicz and Secombe (1981), Daniel Bertaux (1981), Kloskowska (1992) and Secombe (1998).

Early Memoir Studies. *The Polish Peasant in Europe and America* (Thomas and Znaniecki,1927) is a pivotal reference in the memoir methodology of humanistic sociology for the light it throws on the process of acculturation through its investigation of the social problems that the immigrants in the study encountered in a new society. It begins with an examination of the Polish peasants' cultural values as they were before emigration to America. This is an

important focus for it enables assessment of the degree of maladaption experienced upon entering the new society. The extent of the culture shock and the adaptation to a very different lifestyle are revealed in sets of family documents in which personal reminiscences of the migrant experience were recorded in letters written by the Polish peasants who had emigrated to America. This enabled close study of the phenomenon of humans under duress and their efforts to preserve and blend their ethnic identity so that it might remain representative of themselves and coexist with the new.

The Polish Academy of Sciences encouraged the sociological studies initiated by Znaniecki. Chalisinski (1931, 1938, 1963) and Grabski (1982) were but two of many polish sociologists who undertook studies of social classes using Znaniecki's *pamietniki* or memoir research methodology. This methodology was the result of an initiative taken by Znaniecki and it served as an alternative to finding existing family documents that were often hard to trace. Implementation of the methodology consisted of asking people to write personal memoirs (pamietniki) about their particular life experiences.

The work of the Polish sociologists established Poland as the pioneer of the life story approach in sociology and this proved an initiative that attracted renewed attention in Europe and the English speaking world throughout the last two decades of the twentieth century.

In Australia, as was noted earlier, new inroads into cultural studies were made by Smolicz (1979, 1980, 1981a, 1984) with his core value theory and the concept of the overarching framework of shared values both of which helped to create

bridges between dominant and minority groups in Australian society. To investigate the relevance of these concepts in the experiences of different cultural groups, Smolicz employed the memoir methodological approach.

In addition, Smolicz and Secombe (1981) emphasised an important dimension of Znaniecki's perception of the role of the individual in social relationships. Their research, highlighted in detail in the earlier discussion of theoretical frameworks, showed individuals not only as reflectors of group values but also as the lynchpins of the group dynamic because they represent the centre from which 'all types of relationships must radiate'(Smolicz & Secombe, 1981:11).

Memoirs in Recent Qualitative Research. The search by sociologists, worldwide, for an alternative to the survey as a method of collecting data saw a thawing, in the 70s, of the scepticism held by many associated with the life story approach. The year 1976 in the Maison des Sciences de l'Homme in Paris witnessed a gathering of sociologists from Quebec, Paris and Warsaw to share their experiences in collecting and analysing memoir data. Since this first workshop others have been held and sociologists from other countries have joined (Bertaux 1981).

In heralding the veracity of the individual's perception of events they were adopting the view of Znaniecki and Thomas who had shown as early as the 1920s that the participants themselves had tales to tell that were capable of reaching further into the cultural meanings associated with a particular context. This access to the inner strata of group cultural meanings provided a deeper grasp of praxis much as the x-ray illuminates hidden complexities otherwise undetectable.

A noteworthy contribution of this latter group (Bertaux et al 1981) has been

their identification of the life story as a new genre as distinct from the autobiography but in making this jump they could be seen, in fact, as simply having caught up with the Polish pamietniki or memoir methodology that was discussed earlier in this chapter. This melding of conviction, however, strengthens the recognition and efficacy of this type of qualitative research as a means of collecting data.

The term *life story,* however, is not without its own enigma. Unless its meaning is clarified the term might be mistakenly used to mean *autobiography* or *life history.* Daniel Bertaux' (1981:7-11) discussion of the parameters of each is a useful referent. The *life story* is defined as 'accounts of a person's life as delivered orally by the person...' whereas a *life history* supplements 'the person's own story with biographical information drawn from conversations with other people ...and other kinds of materials from various sources'. An *autobiography* is the story of an individual's life that is written by the person himself or herself' and a *biography* is written by somebody focusing on someone else's life'. Memoirs or the *pamietniki* used by Znaniecki and Thomas, on the other hand, are *segments of autobiographies.*

To add further complexities to the area of definition there is a term in psychological inquiry known as *autobiographical memory.* According to Rubin (1999:1) it has been difficult to pinpoint an agreed definition, but as a general rule it is 'what we usually mean by the term *memory* in everyday usage' with the added dimension of being ' a recollection of a particular episode from an individual's past.' (Brewer as quoted in Rubin, 1999:1) The recollection

involves telling a story or a segment of a story and is generally classed as 'verbal narrative' because 'autobiographical memories are usually told' (Rubin: 1999:2). There would appear to be parallels here with what sociologists have termed memoirs, save that memoirs can be oral or written or, as this study shows, they can also be presented as a visual telling.

Bruner & Feldman 's (1999:294) studies have revealed that the recounts that stem from autobiographical memory 'given by individuals' constitute, in some important sense, the group's identity. Yet at the same time, a group's identity also constitutes the identities of its members.' The consensus seems to be that recounts are social acts that vary according to the cultural context in which they are used. Bruner & Feldman cite the work of d'Azevedo (1962) and his study of story telling among the Gola people. In Gola tradition 'one cannot appreciate fully the kind of person' one is unless a person is familiar with the larger family they are part of because it this sense of family that 'can offer its younger members a sense of pride and security in a clearly defined tradition' (d'Azevedo quoted in Bruner & Feldman,1999: 294). Fivush & Haden's (1999:294) studies have revealed the importance of 'shared memory' in the 'microculture of the family, so important an aspect of self-formation and of one's entry into the culture generally.' In addition to sharing memories within the family miniculture, Fivush & Haden (1991:294) have shown that such a telling can also be the rite of passage into other groups because 'work groups and friendship groups also serve to provide ways of extending self beyond the family, and it is this extension that provides opportunity for wider cultural identifications.'

In essence, psychological inquiry (Erikson,1968; Barclay,1986; Bruner,1986; Robinson and Hawpe, 1986; Sarbin, 1986; Fitzgerald,1988), has found strong links between 'autobiographical memory and identity'. It has been found that the 'narrative mode of thinking' has an essential part to play given that 'identity formation is the development of a self-narrative that consists of a collection of stories and themes that brings an understandable order to the course of a person's life.' (Fitzgerald, 1999:369)

The Memoir Approach in the Present Study. In this present study one of the primary data sources was a tapestry that is a *memoir account* of a particular period, 1950-1990, in the lives of 18 Greek and Italian women and it details their personal recount of the life experiences involved in immigration and acculturation in a new homeland. The findings in psychological inquiry provided a useful guideline for the present study seeking as it did to ascertain whether recounting life story episodes represented a way of dealing with acculturative stress in a new land. Similarly, it assisted in the study of 'crossing cultural borders' given that it was found that group story telling acted as a bridge between diverse cultures because it was a common part of the separate cultural heritage of each group.

The following detail from a table compiled by Gaetano Rando (1992) would suggest that this tapestry is a significant contribution to the Italian migrant records related to memoir accounts of migration experiences:

	1851-1914	1928-38	1946-66	1967-87
Memoirs and Chronicles	3 (3)		3 (3)	3 (3)

Number of volumes on left of column, number of authors on right (in parentheses).
Excerpt from Table 1: Numbers of works in volume form published by Italians in Australia (long- or short- term residents.
(from *Striking Chords*, 1992, Ch. 11: pp. 72-3)

Greek records up until 1990-1 are equally scant according to research completed by Nickas (1994). In her introduction she makes the following comment:

> We would collect literary writing by Greek- Australian women and let them speak of their displacement and exile, in words which reflected their own female experience. An experience which had previously been 'told' through only vague references in histories of Australia and Greece, in some equally vague references in documentaries and films and, indirectly, in some anthologies.
> (Nickas and Dounis,1994: Intro:p.i)

From both Rando and Nickas' research it is evident that *The Journey* holds another unique status in that the document is a visual memoir account. This type of memoir account is not a personal oral or written reflection but rather a personal visual recount and this makes it a unique record with many advantages:

i) It is a visual record of events is an interconnecting phenomenon.

ii) There is no lingua franca or specific language required to interpret the message of this record. It is able to convey an international language through images that reach the hearts of migrants regardless of cultural borders.

iii) Its impact can be experienced universally because there are no restrictive parameters: each viewer reflects, responds and interprets. It is part of a movable cultural heritage that will stand the test of time as long as people value and preserve it.

Methods of Analysis

Efforts to penetrate the depths of human response in qualitative research have seen the evolution of a range of methods of analysis. As many as 15 qualitative methods have been successfully implemented to assist in the study of how individuals and groups interconnect and influence their worlds. This study has utilised the following methods and they are presented in order of their importance in the analysis of the data.

Semiotic Analysis

This paper has examined the efficacy of employing semiotic analysis within a humanistic sociological framework when part of the data collected is visual, movable cultural heritage. Before such a report, however, a synoptic view of semiotics will be given and then linked with humanistic sociological theory to clarify the value of this particular method of analysis.

The Potential Role of Semiotics in Qualitative Research in Education. Recent developments in qualitative research have witnessed a growing interest in the role that semiotics can play in data analysis. For a number of years Shank (1987, 1994, 1995), for example, has looked at the benefits of this form of analysis in the sociology of education field.

Shank(1995) presents three very persuasive reasons for the inclusion of semiotics in qualitative research in education. In the first instance he argues logically that education has a semiotic reality because its full meaning is void without human participation:

> education is a fundamental and relational human phenomenon....

> education should be viewed not just as the activities we do in the institution we call schooling, but that educating and learning is something ...we do as humans that is a basic to us as eating, sleeping, seeking shelter or seeking love.
> (Shank,1995:7)

Shank's second notion is equally sound and states that in the search for meaning qualitative researchers can look for answers in signification and these discoveries can then lead to improved perspectives:

> qualitative inquiry is a systematic empirical inquiry into meaning ... qualitative research looks upon the data of the world not as facts, but as signs...the search for meaning that characterizes qualitative research is not just an action to describe the role of education in culture but should transform that role in the process.
> (Shanks, 1995:7)

Shanks' third idea is that the inclusion of semiotics may lead to a totally new depth in inquiry:

> such an approach, translated into a collective and interdisciplinary project within inquiry, has the potential to usher in an Age of Meaning as the next development in inquiry.
> (Shank, 1995:7)

Enhancing Qualitative Research in Education through Semiotic Analysis. Qualitative research, over the past 30 years, has injected a level of interpretation and understanding into the study of educational issues that might otherwise have remained veiled in enumerative studies. The inclusion of case studies, ethnocentric perspectives and philosophical orientations has provided a productive means of complementing data-based research findings.

But what of qualitative research itself? Are there instances where semiotic and humanistic sociological analysis might complement existing endeavours? A case in hand is a study by Melville and Rankine (2000) on the management of Indigenous research in some tertiary institutions. It was found that the qualitative

research based interpretations were not necessarily those of the indigenous people the improvements were designed for, but rather those of benefactors concerned for their well being. It was the researchers' ethnocentric perspectives that were acted upon:

> For example data collection, and analysis and interpretation ... conducted through ethnocentric perspectives, ... often non-Indigenous and usually European (Melville & Rankine, 2000:70).

This same issue was also highlighted in an earlier study by Anderson, Singh, Stebhens & Ryerson (1988):

> The majority of research carried out and much of the present research is based on definitions by non-Indigenous people, of what is perceived to be Indigenous problems. Coupled with this comes non-Indigenous defined solutions. Thus Indigenous people become objects of research in situations where problems and solutions are defined outside Indigenous frames of reference.
> (Anderson,Singh, Stebhens & Ryerson, 1998:71)

The problems in both the above examples lie not with the purity of motivation and intention as both were clearly humanitarian-based but rather in the absence of a *reality as perceived and experienced by the participants.* It is at this level that semiotic analysis combined with the data collected from the protagonists can make a difference. Peirce's Thirdness aspect of reality entails exploring anything symbolic such as habits, rules, language and sign systems, *at the level of participation* rather than resting with only Secondness and Firstness analyses levels that measure actions and possibilities with correctness but not *from the standpoint of the participants.*

An Overview of Semiotics. Semiotic analysis deals with the way in which signification is interpreted. As early as 1690 Locke proposed a triadic approach for

any study of human understanding. The first , *Physica*, deals with the intrinsic nature of things both physical and spiritual. The second, *Practica,* encompasses the moral code of humans: the ethics that are part of the pursuit of happiness for all. The third, *Semeiotike,* looks at the way in which humans convey meaning through signification in order to communicate and record thoughts, ideas and messages. Locke saw these as 'the three great provinces of the intellectual world, wholly separate and distinct one from another' (Locke quoted in Deely, 1994: 109-143)

Modern semiotic theory has likewise espoused the separateness and importance of this aspect of human interaction. Saussure was notable in the late fifties for his study of signification and its potential for denoting meaning. According to Saussure, signs have a dyadic composition. In each sign there is the *signifier* or the sign itself and the *signified*, namely the meaning the sign has for the user. Saussure claimed that the *signifier- signified* dyad has different shades of meaning depending on the context and the situation. Saussure saw *language* as a primary system or *code* of signs but he maintained that there was a world of difference between the dyad of *langue* and *parole* that made up a language code. *Langue* refers to the generic structure of a given language whilst *parole* is a focus on the speech of the individuals who use the language. He purported that the *signifier-signified* makeup of a given dyad, as found in the *langue/parole* example, did not necessarily signify a direct relationship. He used the dyadic structure to illustrate how the implicit signifier-signified differences become the complex

networks that are the substance of meaning (Saussure as quoted in Deely, 1994, 109-143). .

Peircean Semiotic Theory. A second school of semiotics began in America and was the work of Peirce (1839 – 1914). For Peirce semiotics stemmed from his theory of reality (as quoted in Deely, 1994, 109-143). He formulated his reality theory by building on Aristotle's notion of potency and act but included a third dimension he called relation. In essence this meant that he defined three aspects to reality. There is potency which Peirce labelled Firstness and this signifies degrees of probability. Secondness deals with action: living the present with awareness but not necessarily with understanding. Thirdness or a relation aspect refers to any matters that deal with symbols and codes with examples being legal systems, customs, signs and language. Peirce maintained that Thirdness is always an outcome of Firstness and/or Secondness.

The signs identified in Thirdness have a triadic composition. For Peirce any cognitive process is triadic and a sign's significance is totally dependent on the degree of interpretation and importance placed on it . He labelled this threefold process *semeiosis* adhering to the Greek spelling of the word instead of the currently accepted *semiosis.* The term *semeiotics* itself comes firstly from the Greek word *'sema'* meaning sign and then from *'semeiotikos'* which refers to the participant who interprets the signs. In its origin, the term *Semeiotica* derives from the Greek medical profession but more specifically to diagnosing based on looking for the signs or symptoms of an illness.

According to Peirce for a sign to be labelled significant it must have three components – *The Object, the Representamen and the Interpretant.*

The Object is the place, concept or item the sign represents. In Peirce's typology the *icon/symbol/index* model is a useful means of classifying objects. *The Icon* classification refers to objects that can be represented as likenesses such as images or maps. *The symbol* domain classifies less obvious objects wherein the signs that represent them have meaning only if the observer is informed. Examples of symbols might include the Cross for Christianity, the Southern Cross on the Australian flag, the colour red for danger, the Star of David for Judaism and the yin-yang representing Chinese philosophy and more specifically the pivotal role of opposites in the creative process. *The index* constitutes the third part of the typology and refers to objects that are pinpointed and represented via logical signification with examples being smoke that lets us know a fire is nigh, fingerprints that can only represent a hand and the unmistakable colour of falling leaves that heralds the certitude of autumn.

The Representamen is the term Peirce gave for any icon/symbol/index that acts as a sign. *The Interpretant* is the third and crucial component of the triad, with the *interpretant* being the individual for whom the sign has meaning. It is the functional or symbolic meaning that is given to a sign that determines its significance.

The third and most important aspect of Peircean semiotics is the notion of *inference.* Through inference the Interpretant searches for meaning in relevant signification on one of three levels, namely, abductive, inductive and deductive

reasoning and reasoning, in turn, assists the individual in making informed choices. Abductive reasoning is the search for meaning which has strong elements of the plausible and inductive reasoning points us to truths that are highly probable. Deductive reasoning is featured in the making of logical connections and conclusions. Individuals move on a spectrum from the realms of probability to the security of logical deduction in the search for meaning and truth (Peirce as quoted in Deely, 1994, 109-143).

Links with Humanistic Sociological theory. For the purposes of analysis and related synthesis undertaken in this research semiotic analysis, using the Peircean model, was deemed an effective means of analysing signification because of its very distinct links to humanistic sociological research that constitutes the overarching theoretical framework for this inquiry.

Znaniecki's emphasis on the important role of the participant is commensurate with Peirce's notion of Thirdness and the related need to include the Interpretant's evaluation if we are to determine the meaning of any given signification.

It is clear also that semiotic analysis has a definite compatibility with core value analysis because both theories emphasise the pivotal nature of the interpretants' views. A symbol is given its importance by individuals and individuals, in turn, are influenced by the groups they interact with: it is ultimately the degree of importance given that determines whether the signification represents a pivotal value.

Analytic induction

Znaniecki and Thomas introduced this type of analysis in the 1920s with their study of the Polish immigrants in America. Essentially the analytic induction method looks at the roles of *particular individuals* and the *meanings* they give to empirical objects in a specific context. The method has been invaluable in uncovering what Znaniecki terms 'knowledge in the making' (1969:128). There is no fixed set of principles as a starting point but rather the development of hypotheses related to the search for emerging patterns and categories. Znaniecki provided steps that the researcher needs to follow if adopting the analytic induction process and he detailed these in his methodological note. In the first instance he cautions that the researcher must proceed in a fashion that 'gives the least possible place for any arbitrary statements.' To ensure this he recommends working with 'concrete materials' provided by the participants so that an 'analysis of the attitudes and characters' is facilitated. This then enables the researcher to 'isolate single attitudes, to show their analogies and dependencies and to interpret them in relation to the social background upon which they appear' (1969: p.114, being an extract from Znaniecki's Methodological Note, 1919). Ratcliff's dissertation provides Cressey's summary of Znaniecki's detailed description of analytic induction in the form of 5 steps:

1) a phenomenon is defined in a tentative manner
2) a hypothesis is developed about it
3) a single instance is considered to determine if the hypothesis is confirmed
4) if the hypothesis fails to be confirmed either the phenomenon is redefined or the hypothesis is revised so as to include the instance examined
5) additional cases are examined and, if the new hypothesis is repeatedly confirmed, some degree of certainty about the hypothesis results

6) each negative case requires that the hypothesis be reformulated until there are no exceptions.
(Ratcliff, 2002:1 citing Cressy (quoted in Robinson 1951) on Znaniecki (1934:261-267)

Data analysis in this paper, using the analytic induction method, found that Klowkowska's valence theory and the related identification of univalent, bivalent, ambivalent and polyvalent (See Chapter 2 for definitions) were applicable in several instances and that Secombe's identification of incipient bivalence (1997) for the variations found in Australian multicultural society, was likewise applicable. However Secombe's case studies had found no exemplars of incipient polyvalence. This research analysis employed the six phase method (Ratcliff on Cressy, 2000:1) and found examples of incipient polyvalence to expand Secombe's initial findings. It has also presented a hypothesis addendum identifying a 'hidden substratum' as the causal factor that links particular groups thereby facilitating incipient *polyvalence* in specific circumstances. This is discussed in depth in chapter seven.

Metaphorical analysis

Znaniecki gives many reasons to explain why the methodological perspectives accompanying the use of analytic induction can include some enumerative analysis on the one hand, but must balance this with analyses that permit closer exploration.

There is in the first instance a need to explore beneath the surface; a need to examine particular cases and probe the depths if we are to find satisfactory answers. There is likewise the need to probe the *context* for *any shades of*

meaning and this goes beyond the codes of pure definition. Znaniecki (1969:129) iterated that when we focus on the reflections of the humanistic coefficient we bring into play more than 'natural analysis'. The researcher wishing to 'study the poem, the ceremony, the bank, cannot approach any of their elements...as a mere thing which is supposed to exist independently of any human being.' 'The experience of people' must be considered if we are to fully understand for 'the composition of a cultural system is what it appears to be in the experience of those people who are actively dealing with it' (Znaniecki, 1969:139).

In the light of this complexity metaphorical analysis provides a means of deciphering the context and significance of cultural data. The corpus of this work emphasises interconnectedness and this has been uncovered, with rewarding clarity, through metaphorical and related semiotic analyses of the cultural data, with significant focus on *journeys and tapestries* and related other. The tapestry and journey themes tap the core of migrant experience, emphasising the role of the individual as protagonist and contributor to the larger picture, spreading links across the years through the threads of their creative expression and providing them with the insight that ensues from such expression:

when we become weavers,
we learn of the tiny threads
unseen in the overall pattern.
Adrienne Rich, 1975

I bind
the threads
create
a coat
of colours
know
at last

who I am
Nona Saunders,
'Tapestry II', 1994

I cannot unthread the tapestry. It is vast and more threads weave their way even as I speak. I can only rest my gaze on one part of the tapestry at a time: resting my fingers on the surface before burrowing them into what lies underneath; and letting the woven cloth reveal the shapes in its shapelessness, the clarities in its confusion.
Pallotta-Chiarolli, *Tapestry*, 1999

In keeping with the selected research methods, the framework of this opus has likewise been woven together to further emphasise the concept of interconnectedness. As a consequence, personal reflections of protagonists from Greek and Italian communities and eminent contributors to the recognition of multicultural diversity have been included throughout the various chapters to provide metaphorical frames of reference.

Domain analysis

Domain analysis as defined by Ratcliff is the analysis of 'social situations and the cultural patterns within ' and is characterised by 'the meaning of the social situation to participants.' It is the researcher's task to 'interrelate the social situation and cultural meanings' (Ratcliff, 2002:3).

In undertaking this analysis a broad selection of field notes was consulted to examine and collate the statements and reflections of the people studied. An important goal was to weigh the significance of the national overarching framework's development and the ensuing initiatives related specifically to the library network in South Australia. In the context of the project itself, a critical focus was the identification of the social setting for the creation of the tapestry and

the related significance of heterotopias and the formation of fictive kin relationships for the participants.

Hermeneutical Analysis.

Hermeneutical analysis was a useful means of uncovering the real meaning of the texts derived from the conversations with the participants. Many different perspectives were explored to uncover the participants' stories and the meanings that events had for them. Hermeneutical analysis provided a clear qualitative focus within a constructivist framework Botella, Figueras and Herrero's (1997) first principles of constructivist, qualitative analysis of personal narratives provided a useful framework:

> The aim of a constructivist qualitative analysis of self narratives is not to perform a stylistic, grammatical or purely linguistic analysis... Reading and analysing a self narrative from a constructivist standpoint means respecting textual constraints and keeping interpretation as close to the textual meaning as possible.
> (Botella, Figueras, Herrero, Pacheco, 1997:3-4)

Overview of Analyses Used

In conclusion, for the purposes of clarity, a summary of the methods of analysis has been provided on the following page (p. 113) and this includes some methods that did not require a detailed description such as content and logical analysis as well as typologies and comparative discussion of findings.

The following chapter will look at the domain analysis with a particular focus on the changing cultural values in the overarching framework.

Table 4:4 The Main Qualitative Research Methods used for Data Analysis in this Project.

TYPE OF RESEARCH METHOD	BRIEF DESCRIPTION
1. Domain Analysis	Examining the Overarching Framework to note the degree of support from the Host society. (Ch. 5)
2. Semiotic Analysis	Studying the tapestry in depth and looking at the signs and symbols in order to tap into the meaning they have for the participants using the Peircean model of semiotic analysis and identifying links with humanistic sociology. (Ch. 7)
3. Metaphorical Analysis	Looking at the metaphors that have been used by the participants and the media to discuss the project in order to probe the context at the level of the meaning it has for the individuals involved. (Ch. 7)
4. Analytic Induction	Examining the data employing Znaniecki's method, and developing a hypothesis as with the example of incipient polyvalence. (Ch. 6)
5. Hermeneutic Analysis	Analysing the tapestry with a view to ensuring that the meaning identified is the meaning given to it by the participants. (Ch. 7)
6. Content Analysis	Studying the project for themes and the emphases both latent and overt that is given to them by the participants. e.g. living in two cultures. This has been done in depth, in conjunction with the Semiotic Analysis. (Ch. 7)
7. Logical Analysis	Using flow charts and diagrams to represent and interpret visually. This has been done throughout to clarify and summarise discussion points.
8. Typologies	Compiling classifications to indicate patterns, categories, relationships, settings. This has been helpful in analysis of the concrete data. (Ch.7)
9. Comparison of Data	Using comparative analysis in conjunction with the typologies to highlight consistencies or differences. This analysis has been employed significantly. (Ch. 8)

CHAPTER FIVE: DOMAIN ANALYSIS: CHANGING CULTURAL VALUES IN THE OVERARCHING FRAMEWORK.

> *part of a tapestry, rich with the colours of many realities, woven with the threads of many places, spaces and times, that existed alongside each other.*
> *(Pallotta-Chiarolli, 1999: introduction)*

Introductory Comment

The first step in investigating the Goodwood intercultural learning project is to analyse the wider national and the specific local domains that formed the context of the project. This chapter will focus on domain analysis with the specific purpose of identifying the changing cultural values in the overarching framework. Domain analysis, as defined earlier using Ratcliff's (2002:3) definition is, in part, the analysis of 'social situations and the cultural patterns within' and is characterised by 'the meaning of the social situation to participants.' It is the researcher's task to 'interrelate the social situation and cultural meanings'

Pivotal social situations and associated cultural patterns can stem in large measure from the initiatives and directives of the overarching framework of any given cultural context. For the purposes of this study, the term overarching framework refers to the National, State and Local government but with a specific focus on the influence it brought to bear on the community arts project tapestry, *The Journey.*

The Overarching Framework: The Australian Library Network

This section of the analysis will involve a study of the Australian Library Network and its growing awareness and respect for movable cultural heritage filtering from the National level to the State and Local levels of government in

multicultural Australia. The discussion is ultimately designed to focus on the example of the Goodwood Library in South Australia, the home of the tapestry, *The Journey,* with a view to understanding how the participants at the administrative level of the project promoted the process, with a focus on the importance given to both lingua franca and bilingual communication and the degree of encouragement given to crossing cultural borders to participate in the life of another group

Movable Cultural Heritage. In September 1995, the Heritage Collections Committee of the Cultural Ministers Council issued a policy statement entitled *National Conservation and Preservation Policy for Movable Cultural Heritage.* The document's main purpose was to review cultural diversity with a view to conserving heritage collections in Australia. The paper comprises 10 policy statements designed to provide a reference framework for heritage conservation strategies following its release. Policy Statement Two is an example of the very clear intent of Governments at the Local, State and National level to identify and promote the diversity of cultures in Australia:

> The Commonwealth, State, Territory and Local Governments acknowledge the diversity of cultures of the Australian people which should be reflected in the definition and identification of movable cultural heritage.
> This diversity includes Aboriginal and Torres Strait islander cultures as well as the range of cultures reflecting the history of immigration which has brought people from many places to Australia.
>
> (National Conservation and Preservation Policy for Movable Cultural Heritage Policy Statements, 1995:2)

Movable Cultural Heritage is referred to, in the same document, as being comprised of both the tangible and intangible. The intangible is defined as 'what is felt, known and experienced' and the tangible as 'all manner of large and small objects relating to great events as well as everyday lives'(1995:1). It is evident, from these definitions presented by the Heritage Collections Committee, that there is a parity and accord with the distinctions identified by humanistic sociologists. The intangible yet essential meaning that people give to the correlates of heritage or the tangible is the vital combination needed for meaningful cultural significance. They are the inseparable, pivotal core of cultural richness and diversity.

The terms heritage, cultural heritage and tradition are very complex elements of a group's identity. Humanistic sociological research has been helpful in clarifying important distinctions and demonstrating that, although interconnected, these terms mean very different things and cannot be used synonymously.

Smolicz' (1995,71-73) research into the concept of tradition as distinct from heritage and cultural heritage combined with his translations of the work of Polish sociologists Ossowski (1966) and Szacki (1971) identifies heritage as the actual patterns and responses to past events that form a group's identity whereas the cultural heritage, comprising such things as the art, needlework, music and literary works of particular groups, is defined instead as a correlate of the heritage; the proof of its existence as it were. Tradition, however, is only relevant to the living. Tradition is the importance, both negative and positive, that the current

members of a group give to the past. Group members provide the subjective response necessary for any heritage and/or cultural item(s) to be part of a group's identity and tradition: they are the crucial humanistic coefficient, first identified by Znaniecki (1927), who actively experience and evaluate the past.

In a socio-political context, however, it would seem that acceptance by Commonwealth, State, Territory and Local Governments of the importance of cultural diversity and the related recognition of the need to identify and preserve movable cultural heritage do not, alone, provide sufficient impetus to ensure that proposed conservation strategies will succeed. There are multiple barriers, not least of which is the core element itself. An acceptance by the community groups themselves that the chosen cultural records have a valuable significance worth preserving is an essential prerequisite. This would mean that we are only able to proceed in a positive direction when high culture and community culture are viewed as interconnected. On the one hand, it is the migrants who need to value their experiences and recognise that these can provide an insightful dimension if documented and on the other, it is the role of high culture to ensure that libraries, museums and galleries at all levels work energetically to persuade community groups that the hubris alive during the times of striving and struggle needs to be valued and tempered now with the sophrosyne of retrospect so that future communities can learn from the wisdom of recorded experience and reflection. This issue has been highlighted as crucial by both John Thompson

(1996) at the national level of collection research and Viv Szekeres (quoted in Thompson, 1996) at the state level, in Adelaide, South Australia:

> Although many institutions have worked hard in recent years to break down the barriers between high culture and community or popular culture, there remains a difficulty in persuading communities that personal records can serve a valuable documentary purpose...
> Viv Szekeres stressed the problem her institution faced in its efforts to document the lives of working people who simply may not recognise that their own experience of immigration or settlement in Australia can contribute a valuable dimension to the understanding of cultural diversity
> (Thompson, 1996:6).

Background to the Policy With the introduction of the National Agenda for a Multicultural Australia in 1989 the then Minister for the Arts, Tourism and Territories formed a Consultative Committee. The Committee's main task was to research and collate the diverse efforts made by local, state and national libraries and museums to establish practices designed to preserve and respect the cultural diversity of the Australian people. The outcomes of this research effort were published in 1991, swiftly followed by demise. The document, *A Plan for Cultural Institutions to Reflect Australia's Cultural Diversity,* was noble in word and intention but was more suited to an extraneous role being too situated in idealistic pursuit to be of vital practical use. Viv Szekeres (Szekeres quoted in Thompson,1996:8) praised the Plan as a valuable first step and a useful point of reference for future projects and certainly '...a policy mandate to be inclusive and thoughtful in our representation of culture and diversity' John Thompson's (1996) retrospective inquiry assessed the Plan as a good preliminary step but, critically examined, too difficult to implement commenting that '...the language of the

Plan was broadly that of encouragement with lots of prescriptions for what might be done but with very little practical awareness of the difficulties involved in achieving even a small part of the suggested program'(Thompson,1996:3).

Notwithstanding a lack of experience in establishing multicultural plans, largely explained by a huge void of precedents or models, the Australian Government persevered with its pursuit of a revised, altruistic policy that would thrive in deed, as well as word, and the outcomes have been consistent and sequential ever since. Significant, noteworthy endeavours included the rewriting, during the 1993-1994 period, of the *Collection Development Policy for Australian Materials* followed, in 1995, by the *National Conservation and Preservation Policy for Movable Cultural Heritage* compiled by the Heritage Collections Committee of the Cultural Ministers Council.

The growth in acceptance of our multicultural identity can arguably be situated in the incipient phase precipitated by the events surrounding World War II when Australia opened its doors to embrace new ways of life and participate in a steady, albeit challenging, growth towards unbiased acceptance of diversity. This period in our growth as a nation has provided the catalyst, the motivational lynchpin influencing the Federal Government's pursuit of recognition for all Australians. There is undeniable pride in the oratory and policy initiatives of our leaders who strengthen the overarching framework with their positive emphasis on the richness of pluralism ... 'We are a nation of immigrants'...(Hawke, Jan.1988) and 'We are

one of the greatest immigrant nations of the world'...(Howard, May 15th, 1988) and more recently, the living in harmony initiative of the current Department of Immigration and Multicultural Affairs (Commonwealth of Australia, 2000).

The National Agenda for a Multicultural Australia in 1989 was introduced into an arena wherein the wheels of progress were already well and truly in motion at the State and Local levels. The 1989 initiative entered a climate of discussion and debate that had been thriving in State library circles long before. At the First National Conference on Multiculturalism and Libraries, in 1981, the keynote speaker had already raised the hope that the conference would resolve the issue of whether multiculturalism was the best possible future direction given that the Canada model was indecisive as to the value of a multicultural policy:

> The answer to the question whether cultural pluralism is unifying or divisive....or whether total assimilation into the dominant culture is preferable may perhaps be found during this Conference... (Wertheimer 1981:21)

The keynote speaker at the Second National Conference on Multiculturalism and Libraries, Dame Roma Mitchell, was likewise optimistic and had assumed that the mood of her audience was one in which it was felt that '...multiculturalism should be accepted and that we should not revert to the ideal of assimilation' (1985:2).

On a parallel plane, the National Government had also been committed well before 1989. The Piggott Report was issued in 1975 and this lead to the establishment of the National Museum with its stated and clear intention of

'preserving Australia's European heritage' (1975:15). Thompson believes that the National Museum has succeeded notwithstanding fluctuations experienced with ensuing federal governments and 'has nevertheless played a key role both in building a rich migrant heritage collection and in the 'articulation of important questions of museological practice in this culturally sensitive area' (1996:2).

In South Australia, the Federal initiative was emulated with the Edwards Report in 1981 and the proposal put forward was both original and creative in concept. The Report recommended the establishment of a museum that would have an entire focus on ethnic communities and therein began the Migration Museum which has thrived under the leadership of Viv Szekeres and has succeeded in contributing to 'the development of collaborative programs between the community and a mainstream institution to represent cultural diversity and to reach out to the wider community of Australians' (Thompson, 1996:2).

State Libraries supplemented this collaborative approach and conducted their own inquiries into how libraries might best meet the needs of all members of the community. Margaret Bell, speaking at the Second National Conference on Multiculturalism and Libraries, held at the University of Melbourne, 15-19th of February, 1985, gave a report on South Australia with an illuminating focus on the effort that had been made since 1974 to improve Library services so that the needs of all members of the community were considered. She was the then Chairperson of the South Australian Working Group on Multicultural Library Services and editor of its newsletter Agora.

In her report Bell spoke of the initiatives taken by the Libraries Board of South Australia. In September, 1974, the Board had approached the then Minister of Education, Mr Hudson requesting funds that would enable them to provide library services to a wider range of people, including migrant groups and many others with special needs. The ensuing Sharman Report, though never released, was successful in obtaining a government grant of $50,000 dollars and this continued, although, following the findings of the Library Services Planning Committee in its Crawford Report in 1978 the amount designated by the Libraries Board for services to the disadvantaged was set at $32,000 by 1984/85 (Bell, 1985:34).

South Australia strove arduously through the Working Group set up in 1979 to work to promote a polyvalent awareness among librarians responsible for providing community services in a pluralist community. Bell was able to report at the Conference that libraries had been making strong moves into their communities with 'regular factory visits, storytelling sessions, displays at community festivals and bulk loans to clubs' (Bell, 1985:37).

The far reaching efficacy of the provision of multicultural services by libraries throughout Australia can never be over estimated. State and community libraries have been a unifying force with their ability to reach into the hearts of communities gathering the lifeblood of cultural richness and providing it with a vehicle of expression and recognition. They are the possible keys to polyvalence with their positive acceptance and appreciation of stranger- neighbours and their potential to encourage appropriation and bonding across and within ethnic groups.

They are what Skutnabb-Kangas would term the good gardeners who do not cut the plants off at their roots, denying them life and expression (Skutnabb-Kangas,1981:315).

Since 1984 the Australian Library and Information Association (ALIA) has been committed to a clear policy statement on the role of libraries in relation to the preservation of the cultures and languages of all ethnic and linguistic groups throughout Australia. ALIA believes that:

> All libraries should reflect the multicultural nature of Australian society in the collections and services;
>
> Libraries have an important role in informing and educating the community about the many cultures which make up Australian society.
> All members of the Australian community should have access to library materials and services in languages other than English whether this be for the purposes of language and culture maintenance or for language learning.
>
> The policy statement adds two important clauses, not included in its belief statement:
>
> The Association recognises that library services for ethnic and linguistic minorities are inadequate.....It calls on librarians in all types of libraries to ensure that due priority is given to this aspect of their services.
>
> Funding authorities at all levels are urged to provide adequate resources
>
> (ALIA Policy Statement on libraries and multiculturalism...Adopted 1984 Amended 1988, 1994, 1996)

State Libraries throughout Australia reinforced the Commonwealth's initiative through their efforts but not without serious impediments to totally successful outcomes. John Thompson's response at the National Conservation and

Preservation Strategy Public Forum held in October, 1996 highlights the Victorian experience as an example of cultural planning enriched with goodwill but hampered by lack of means. He cites Tom Griffiths' account of the State Library of Victoria's work with the Italian community in the early 1980s and observes that good intentions produced positive outcomes on the one hand and seemingly insurmountable dilemmas on the other:

> The more we succeed, the more we are embarrassed....the financial constraints are working against us...If such partnerships are the way ahead – and our experience triumphantly proclaims they are – then the State needs to commit more money and more staff to this 'new responsibility '
> (Griffiths in Thompson, 1996:4)

Thompson's presentation went on to provide many examples, however, to show that during the 1990s there have been beacons of progress that have, in fact, defied the odds encountered in the 1980s and lead to 'the construction of creative partnerships with communities to document cultural diversity and to present exhibitions....which explore some of the manifestations of diversity' (Thompson,1996:4).

The work of the Unley Library in South Australia is not mentioned in the list of accolades, not because its contribution is insignificant, but rather because Thompson's research focus had been conducted at the state and national levels. However, he (Thompson,1996:7) presents six recommendations and the second of these is worth noting for it states that 'it would be useful if the Cultural Ministers Council would consider undertaking some case study analysis of

projects/programs to develop a better understanding of the issues which contribute to success/failure.'

The Goodwood Library Community Arts Project : A Case Study.

It is the contention of this paper that a case study at the local level, specifically at the branch of the Unley library located in Goodwood, South Australia, would be a fruitful incipient phase in the analysis and understanding of what is needed to ensure successful outcomes for all those involved in a community project.

It would likewise be useful to discuss the Goodwood project in the light of the issues and barriers uncovered by Thompson's inquiry with various discussions of the same in the light of the solutions found.

Thompson isolated 8 issues that need to be addressed in any projects designed to reflect cultural diversity in Australia. They are listed in his paper as follows:

1. Funding
2. Attitude
3. Research and Data Collection
4. The Quick Fix
5. High Culture v Community Culture
6. Institutions v Communities
7. Cross Cultural Awareness
8. Preservation

(Thompson, 1996: 5-6)

Goodwood Library, as introduced earlier, is a Branch of the Unley Library Service and its manager from 1981-1998 was also the Multicultural Librarian for the Unley Library Service. This latter role required overseeing cultural diversity initiatives in all four branches of the Unley Library. A closer look at the Goodwood Library's contribution will be facilitated through a review of the

community arts project, The Journey, using the Thompson paradigm as a means of assessing the efficacy of the library's intercultural undertaking.

1. Funding. The need for funds headed Thompson's list of issues because a lack of sufficient resources can stifle even the best of intentions. Funding provides incentive, support and encouragement if it is given for the accomplishment of a specific project. It is a myth to suppose that libraries are able to use existing budgets to meet additional community needs.

A steering committee met at the Goodwood Library in February, 1990, to discuss ways in which the richness and cultural diversity of the Unley community could be given aesthetic expression. This tribute, however, needed the green light of funding if it was to become a reality. A request was submitted and the then Public Libraries Branch, now known as the State Library of South Australia, was swift in providing a $1,000 grant to set the wheels in motion. The grant, in turn, had been made available to state libraries through the Federal Community Arts Grant to Libraries.

A glance at the financial statement for this particular community arts project shows that this initial grant was then supplemented by three additional amounts totalling $1300 from the State Library which, in turn, was allocated by the Australia Council Community Cultural Development Unit. The project needed to be an interconnected effort. The list of expenditures outlined in the financial statement could not have been covered by the Goodwood Library's normal, annual budget.

As Thompson's study points out what is needed is '..project or incentive funding which is specifically targeted' (Thompson,1997:5) and this, in turn, is the role of the state and national bodies as it is a fallacy to assume 'that institutions have a freedom and flexibility to redirect existing funds and resources in order to meet new responsibilities and changed expectations....Generally this is not the case'(Thompson,1997:5).

2. *Attitude.* Thompson is once again accurate in pinpointing the approach adopted as critical. Participants at all levels need to see their role as pivotal and they need to be motivated by a belief in the importance of the undertaking. Many harmonious qualities including commitment, sharing, dedication and mutual respect are required for a successful outcome.

Those involved in the Goodwood Library project were committed from the first. The Multicultural Librarian, acting for the Unley Library Service, set up a consultation session for all interested parties, to establish an agreed set of procedural guidelines. The State Library's Community Arts Officer, was able to suggest strategies that would ensure maximum input from the participants at the gathering and ensure a clear future direction. The inaugural meeting was held at the Goodwood Library on August 6th, 1990 and the stage was set.

It was decided to establish a steering committee and this consisted of five representatives from the Italian community, three from the Greek community, the State Library's Community Arts Officer, The Multicultural Librarian located at the Goodwood Library and the Unley Community Health Centre's Non English

Speaking Background (N.E.S.B.) Project Officer. The steering committee was energetic and committed and the future direction was established efficiently. The minutes of this first meeting reflect many positive outcomes, namely the establishment of the steering committee followed by a detailed outline of the proposed project. The outline included choosing the format and theme of the project, the artist/designer who would run the proposed nine workshops as well as discussion of the nature of the workshops, the artists who would work on the tapestry and the target date for completion that was set for April, 1991.

In addition clear stages were set for the entire project. Stage One was to consist of consultation, planning and agreement on the design of the project and was lead by the steering committee. Stage Two was the actual construction and completion of the tapestry and the facilitating artist signed a contract agreeing to the completion of the construction of the project by April 16th.1990. Stage Two also encompassed the launch of the project on May 7th.1991. A Post-Completion phase was agreed upon and this had the clear focus of ensuring conservation of the tapestry. The post-completion phase involved sharing the tapestry with the public and this included multiple media coverage and numerous exhibitions throughout the state, including locations as distant as Port Lincoln.

This brief, synoptic overview of the project's planning and completion illustrates the power and efficacy of joint ventures that are underpinned, as Viv Szekeres suggests, by 'consultation and collaboration...(and most importantly) ...through consultation with the people whose cultural experience institutions seek

to represent.' (Szekeres quoted in Thompson, 1996:5) Thompson further notes that 'Where success has been achieved , it has been linked to the values and attitudes of key staff.' (Thompson,1996:5) and this has been admirably illustrated with the Goodwood Library experience detailed here.

3. Research and Data Collection. Thompson cites Burns of the State Library of New South Wales on the issue of data collection across a range of institutions. Burns stresses the need 'for some detailed case studies of ...distinct projects and institutional applications to yield better information to assist in the planning for...better results' (Burns in Thompson,1996:5). Thompson and Burns agree that 'survey data can serve a valuable purpose in identifying areas of neglect...' (Thompson,1996:5) and that with accurate records of all projects the cultural diversity surveys of the Department of Communication and the Arts would then reflect cultural diversity across, not only museums, but libraries as well. There would be a ready point of reference showing which groups participated, giving details of the ethnic origins of the participants and whether or not they were new arrivals or well settled communities and indicating whether the personal records had been preserved.

There is a multitudinous amount of coordinating to be done at the national, state/local level in order for this informed data collection to become available. In the light of this bigger picture the work of the Goodwood Library demonstrates that the collaborative phase of identification of research projects should be a

painless one if all institutions are as meticulous in preserving and presenting detailed reports on completed projects.

The then multicultural librarian for the Unley library service presented a detailed report in 1991, immediately following the completion of the project begun in 1990. The report on this community arts project, *The Journey*, was then issued in a revised edition in 1993 and in this way it was possible to assess and evaluate the project's contribution retrospectively.

4. The Quick Fix. Thompson has again referred to Burn's advice as being a vital step worth taking to ensure that issues and barriers confronted during a project are dealt with successfully. There is, it would seem, no quick fix action possible:

> institutions seeking to develop programs to reflect cultural diversity must be prepared to give and make a sustained effort.....if early results are not delivered, some institutions get discouraged and ...projects can be left to fall away....work with communities is enormously time consuming and can require years of work and sustained effort to build trust and rapport....(she supports therefore)...dedicated funding...a field officer with community language skills and some understanding of community protocols (Burns quoted in Thompson, 1996:5-6).

The Goodwood Library venture has certainly fulfilled Burn's criteria. The time and dedication given to this project, by everyone involved, cannot be underestimated and it is for this reason that it stands as a successful project that has given tribute to the Unley area's cultural diversity on many levels.

The Unley Library Service first appointed a multicultural librarian in 1981. She was polyvalent in her motivation to appropriate and bond with the Greek and Italian communities in the Unley area. She took up the appointment as a

trilingual speaker of French, German and English. She brought a wealth of lived experiences in many diverse cultures. She had been part of an Italian community through her marriage into an italo-australian family and could certainly interrelate on a linguacultural level in many topic areas such as family, customs, food and religion. She could certainly participate in meaningful discourse with the Italians in the Unley area. With the Unley area's greco- australian community she was likewise accepted as 'simpatica' (likeable). She had bonded with Greek culture during her stays in Greece, through her love and appreciation of Greek art, sculpture and architecture and through her close friendship over the years with a greco-australian family.

Not only did the multicultural librarian fit the role of 'field officer with community language skills and some understanding of community protocols' (Thompson,1996:6), she was also prepared 'to give and make a sustained effort' (Thompson,1996:5). Indeed, the only quick fixes evident in the entire project were the additional grants given to ensure successful completion of the tapestry such as the two from the Department for the Arts Quick Response Scheme on December 4th 1990 and again on June 7th 1991.

From the time of her appointment in 1981 she began building bridges of rapport and trust with colleagues and community members alike. She inadvertently laid the cornerstone that was to assist her later, in 1990, when she would strive to launch a project to acknowledge and pay tribute to the cultural diversity in the Unley area. In the revised edition of the Goodwood library's

community arts project, *The Journey*, she has recorded the original motivation underpinning her involvement in the project:

> it was important to highlight the rich cultural diversity of Unley by creating a visual image that would portray, in a tangible form, the contributions made....I knew there were people in the community with traditional needlework skills, due to my close links with many of our Greek and Italian library users (*The Journey* Report, 1993:2).

5. *High culture vs Community culture.* Thompson reported that there have been major problems throughout Australia 'in persuading communities that personal records can serve a valuable...purpose' (1996:6). The onus is clearly on institutions to express genuine interest in cultural diversity and to seek out ways to ensure that recognition is valued. The overarching framework has a responsibility to generate policies and funding targeted specifically at promoting intercultural harmony. State libraries then, have a pivotal role to play as the go between because they represent the department for the arts and cultural heritage, on the one hand, and the communities they serve on the other. South Australia's initiative in 1991 is an illustration of how high culture can pay tribute to a community through recognition of achievements. In the libraries board of South Australia's annual report for 1990/91, the Public Libraries branch, later to become the State Library of South Australia, clearly reiterated its policy on social justice and outlined ways in which this had been targeted:

> The Branch focused on the provision of resources and programmes that reflected a Social Justice perspective. Specific arts programmes were initiated at the local level with individual public libraries and include:
> the support through collections of non-urban Aboriginal communities;

> a multicultural Community Arts Programme at the Goodwood Public Library focusing on Greek and Italian women.
> (Extract from *Libraries Board of South Australia Annual Report – 1990/91)*

The Journey then had been a clear attempt to show the people in the Goodwood area that their experiences were valued and the next section in this paper clearly illustrates the initiatives and funding undertaken to facilitate the successful implementation and completion of this tapestry project.

Interviews conducted by Starke (1993) with some of the participants in *The Journey* project contain discourse that clearly indicates that the artists were persuaded that their personal records were a valuable contribution on many levels:

> It's something that will remain...it's one way of preserving something...'
>
> I went with the embroidery to Port Augusta and talked to the Greek and Australian ladies about it, and one said to me,"It feels exactly like me. The houses-those were my feelings too. And the flowers." And she started to cry. And I started to cry too.
>
> Although we belong here, we belong there, too, at the same time.
>
> We're very happy with the way the embroidery has turned out. We tried to do the best we can. It represents all our experiences, and our country and city.
>
> It's something to look back on and remember.
>
> (Interview comments as recorded by Starke and published in Issue No.1 of Tarantella, July, 1993)

At the work-in-progress level, the encouraging environment provided by the library was a key to an understanding of the success of the project. Participants felt respected, their opinions were valued and they were always in touch with events as they unfolded. High culture, represented in this case by the steering

and management committees of the project, were diligent in promoting a harmonious ambience. The construction artist for the project felt that the library had pursued a very successful formula:

> The facilities in the Goodwood Library were excellent. A central, familiar venue ... reasonable assessment of the time required and attention to budget...regular attendance by participants...work-in-progress...session with sponsors and interested persons ...regular announcements regarding arrangements being made ...written confirmation of all essential information....
> (Construction Artist's Report, June 1991)

The 1993 Report on *The Journey* was likewise positive in highlighting the level of high and community interaction as a key feature of the project. The project emphasised representation of and consultation with all participating groups from its very first meeting:

> The community consultation...began with a meeting at Goodwood Library on 6 August 1990. This meeting established the Steering committee for the project and was attended by three representatives from the Greek community, five representatives from the Italian community ...the State Library's Community Arts Officer ...the Unley Community Health Centre's N.E.S.B. Project Officer and myself. The enthusiasm with which the Greek and Italian women greeted the proposal made the project planning relatively easy.
> (Extract from *The Journey* Report, 1993:3)

6. Institutions vs Communities. Thompson has stressed throughout that 'partnership collaboration between institutions and communities' can never be over emphasised and indeed represents the 'key to success in the documentation of cultural diversity in Australia'. Institutions need to be willing to provide 'funding and other support programs...to ensure that community resources are adequately maintained' (1996:6) An example from South Australia's endeavours clearly illustrates Thompson's premise.

In 1990, Anne Levy, Minister for the Arts, allocated $10,000 to community arts activities with the single proviso that all ensuing projects should reflect 'a sense of place'. This funding initiative succeeded in enabling libraries to become more involved in social justice projects that would rightly offer recognition to the communities they served.

The community arts project officer at the State Library at the time, invited libraries throughout South Australia to apply for grants of $1000 so that the allocation might be widely distributed and thereby assist several projects. Both rural and urban libraries responded, keen to be able to obtain funding for pipeline projects.

In Issue 12 of the Artwork magazine, published in 1991, a retrospective account of the community arts programs undertaken in 1990 has detailed the scope of the qualitative outcomes resultant from the funding boost. South Australian community groups went on to express themselves in a myriad of creative ways. The Claire district opted for silk banners that would capture aspects of their area. The Flinders Mobile vehicle was given a new look with a mural painted by youth groups. At Keith and Aboriginal artist ran a series of workshops to create a mural design. Henley and Grange published the writing of community members in a collection called *Ebb and Flow Tales.* Mannum created a mural that told Aboriginal Dreaming tales. The Parks ran a series of music and dramatic arts workshops for the disabled members of their community whilst in the Marion district, the elderly at the Cooinda Recreation Centre were involved in recording

oral history accounts and creative writing. Further afield the Lock School Community Library produced a quilted wall hanging and in the Goodwood district there was *The Journey*, the memoir account of post war immigration and settlement told in tapestry form.

From Wednesday the 18th August to Sunday, September 19th, 1993 in the Exhibition Hall of the State Library the community projects were brought together in an exhibition entitled *A Sense of Our Place.* Erica Shaplin, writing for Artwork Magazine, prior to the opening, declared that the upcoming exhibition promised to be a 'colourful multimedia display' brimful with 'books and photographs, paintings and banners ... alongside embroidered wall hangings and weavings.' Sharplin further commented that *The Journey* was perhaps one of 'the most spectacular' exhibits'. (Issue 20, September, 1993)

The exhibition was the culmination of a successful partnership between institutions and communities and it gave tribute to both in equal measure. It provided testimony to the conviction that a collaborative effort will yield rewarding celebrations of cultural diversity.

With the example of the Goodwood Library, closer study reveals that a successful partnership was most decidedly the driving success catalyst. National, state and local institutions worked harmoniously with the communities in the Unley area to ensure recognition of cultural diversity through 'a local history record of the memories and impressions of Greek and Italian migrants, who left

their homelands in the post World War II years to come to a new life in South Australia.' (*The Journey* Report, 1993:20)

A study of The Journey's financial statement shows that the initial funding allocation of $1,000 in 1990 was supplemented promptly as the need arose. There were two additional grants totalling $800 from the Department for the Arts Quick Response Scheme as well as a grant of $500 from the State Library Community Arts Project's funding allocation from the Australia Council Community Cultural Development Unit. At the local level there was a $300 grant from the Unley Community Health Centre and from the private sector, a sponsorship grant of $450 from Hills Industries Ltd.

These subsequent grants were clear indicators of the harmonious intentions of both institution and community alike, skilfully orchestrated through the pivotal vigilance of the project's management committee. The management committee replaced the steering committee in October, 1990 when the planning stage of the project had been completed. The management committee was ably chaired by the multicultural librarian who worked closely with the Community Arts consultant, the community representative, the design and construction artists respectively and the State Library's photographer who kept a photographic record of the work in progress throughout.

The management committee kept a watchful eye on the progress of the tapestry and was, consequently, able to avoid delays by applying for funding when sundry unforeseen needs became apparent:

> Nine meetings of this committee were held during the project as well as several sub-committee meetings...
> it was apparent that this project was developing into a major work of some significance to the Unley community...
> careful budget planning and foresight became necessary ...
> As a result it became necessary for the committee to seek further funding to bring the project to a successful completion...
> Accordingly, applications for funding were made...
> (*The Journey* Report, 1993, pp.8-9.).

7. Cross Cultural Awareness. Thompson's report places a primary emphasis on an awareness, on the part of institutions, to issues that relate to the diverse immigrant groups within particular communities. There is an increasing need for cross cultural training so that immigrant contributions are given the respect they merit because it is an all too easy matter to 'ignore, trivialise or simply not understand cultural diversity...more needs to be done to ensure that staff are equipped to understand both the issues and the communities they deal with' (Thompson,1996:6).

The Journey, as stated previously, was a community arts project that proceeded as a tandem program of the Unley Library Service and the Goodwood Library. However, it was the multicultural librarian based at the Goodwood Library who was responsible for management of the project and provision of the venue, committee and administrative support and appropriate resources made available through grants.

The Unley Library, for its part, worked with the Unley Council and initiated cross cultural training programs to ensure that all multicultural services were administered by staff who had received training geared at developing 'awareness,

knowledge and skills in the ... implementation of quality customer service for all residents of Unley.' (Cross Cultural Training Program, 1995:1) This training initiative was implemented in 1990 and was well in place during the time of the community arts project, *The Journey*. Details given in this paper, focus on those programs that influenced the staff of the Goodwood Library.

In May 1990 the multicultural librarian at Goodwood, founder of the Unley NESB Support Group, ran a one day workshop for Unley Council Community Services staff and other local service providers. This was supplemented in April 1991 with a half day workshop, conducted once more by the Goodwood Library's multicultural librarian and all Unley library service staff attended. In August of the same year an additional half day training session was held and attended by all Unley Council community services and frontline staff. Its primary aim was to related to the provision of community information to clients of diverse cultural and linguistic backgrounds. The session also included the launch of the 'Help' Community Information Directory prepared by the multicultural librarian herself and a member of the Goodwood Community Services.

In March 1993 the training continued with 'Links', a one day statewide conference held at the then Teachers Centre at the Goodwood Orphanage and involving librarians, educators and information services. The conference was once again due to the commitment of the Goodwood multicultural librarian who planned and presented the conference agenda with the assistance of the committee of the SA

working group on multicultural library services. Eleven workshops were presented with two of these concerned exclusively with cross cultural training.

Claude Hedrick from Consulting and Training presented a one day training program in August, 1995 and this was attended by a cross section of Unley Council staff. The training day provided a cross cultural training program with the clear focus of providing quality customer service for the residents of Unley. The program presented details from the 1991 Census related to the population of the Unley Local Government area. In 1991 a population for this said area was 35,679 persons. 13.7% of these people in the City of Unley were born in non English speaking countries (see fig.1). In addition, of those born in Australia, 10.7% had at least one parent from a non English speaking country. This, in turn, meant that the Unley Local Government area had 8,689 people of non English speaking background which represented 24.03% of its total population. Of the 4876 residents born in non English speaking countries, Greek and Italian residents were the two largest migrant communities in the Unley Local Government area together accounting for 35.03% of all residents born in non English speaking countries.

Attendants at this 1995 cross cultural training program were invited to focus on the factors that enhance communication given that 'communication is the complex interaction of the decoding and encoding of a large number of elements ...complicated by large differences between the interacting cultural frameworks. (1995: Communication Elements) These communication factors included verbal, non-verbal, attitude, value and contextual elements. It was highlighted that

something as seemingly innocuous as a physical setting such as a high counter at the library front desk can create a barrier to successful communication.

In the final cross cultural training program pertinent to an understanding of how the Journey was undertaken, the Unley Council staff members were taken through a step by step plan for promoting cultural inclusivity in core programs. This included a focus on procedures and communities from which to recruit volunteers for the project; ways to collaborate using a culturally specific approach; ways to become informed about culturally diverse data collection methods; ways to ensure that the staff involved are sensitive to issues that may result from diverse cultural attitudes and that they can consult and liaise with support organizations that provide assistance to culturally diverse communities.

These abovementioned strategies clearly underpinned *The Journey* project. This is of note given that the project had been completed well before the 1995-1996 workshops. The annual reports submitted by the Goodwood multicultural librarian and the coverage given therein on the 1990-91 cross cultural training workshops reveal that much of the 1996 criteria had been covered earlier by the forward thinking Goodwood Branch. The 1995 and 1996 cross cultural training programs served to consolidate and reinforce these earlier initiatives:

The comparative detail presented in the Table 5.1 on the following page illustrates this trend.

Table 5.1 Cultural Inclusivity

Cultural Inclusivity CrossCultural Workshop – 1996.	**Report (1993): Program Planning: *The Journey :* Feb. 1990 –Sept. 1993**
▪ Collaboration using a culturally specific approach	▪ Discussion with the Unley Community Health Centre's N.E.S.B. Project Officer; the Unley Mensa (Italian women) and the Greek Women's Centre at Goodwood. (1993:3)
▪ Focus on procedures and communities from which to recruit volunteers for the project.	▪ 'As a result of Goodwood Library's outreach programs to local Greek and Italian clubs and …regular contacts with these clubs, it was not difficult to find women who were willing to participate. The nineteen women who came to work on the project … members of the Unley Mensa, held at Fullarton Park Community Centre and of the Greek Women's Centre, Goodwood.
▪ Culturally diverse data collection methods.	▪ '…there would be a design format …after researching their ideas for subject matter …we began the research process by collecting … individual stories, impressions, opinions …we looked at samples of their own work which they had brought along, plus all sorts of memorabilia – postcards, photos, books… (Report from Design Artist: 1993:23)

8. Preservation Thompson (1996) stresses the importance of preserving movable cultural heritage. His stance reiterates the Heritage Collections Committee of the Cultural Ministers Council's preservation policy (1995) cited at the beginning of this section on cultural heritage. Policy Statement 6 of this document is adamant

in its recommendation that preservation and conservation be listed as priorities in any movable cultural heritage project:

> Movable cultural heritage is almost always in a form which will decay over time. Providing access to movable cultural heritage contributes to the processes of decay, sometimes in a very major way. Conservation and preservation extend the life of movable cultural heritage, in some cases indefinitely, and therefore the opportunities for access.
> (National Conservation and Preservation Policy for Movable Cultural Heritage, 1995:3)

In the light of the above concerns *The Journey* stands once more as a model for emulation well ahead of its time. The work on the textile wall hanging, The Journey was completed on the 16th April, 1991. It was both delicate and exquisite in embroidery technique detail. The construction artist was asked to mount the tapestry so as to ensure that it would be a portable as well as a permanent display piece. This was achieved using a wooden frame that was attached to a wall in the main entrance area of the Goodwood Library but to facilitate exposition at other venues a wooden pole was also attached. Some sleeves were included to avoid damage when the tapestry was to hang from the pole whilst on tour. In addition extra stitching at the top protected the tapestry when it was displayed using the wooden pole.

The excellence of the construction in the short term, however, would not protect the tapestry against the ravages of time and a real concern for much needed preservation was voiced by the community. The then member for Unley, Kym Mayes, requested assistance from the Minister for the Arts and Cultural Heritage

and was successful in obtaining a grant of $500 from the Department of the Arts Quick Response With this money several preservation outcomes were achieved:

> the Goodwood Library was awarded a grant ...to purchase and fit a large perspex cover as protection for the embroidery when on permanent display. This amount also included provision for a wall plaque, to be mounted next to the work of art, and framing of photographic prints of the project to be exhibited at Fullarton Park Community Centre, the Greek Women's Centre and Goodwood Library.
> (*The Journey* Report, 1993:14)

Concluding Comment:

This overview of the National Government's interest in heritage, specifically movable cultural heritage, is an illustration of the importance of the overarching framework's stance in ensuring that diversity is valued. It has been clearly illustrated that initiatives such as staffing, funding and reporting are vital aspects of the recognition and preservation of migrant contributions and these can only be a much needed economic reality if the national overarching framework is in full, collaborative tandem with the state/local initiatives.

The following chapter will investigate the possibilities for extending cultural valency through intercultural learning.

CHAPTER SIX: CULTURAL VALENCY AND INTERCULTURAL LEARNING

Australia for us meant adventure, space, sunshine, work
And above all peace.
(Participant 16 – words embroidered at the bottom of Column 3 in The Journey)

Introductory Comment

Present dilemma. In today's world, the once quintessentially mononational voice of the nation state struggles to retain its share of recognition against the inroads of the multinational, corporate giants. According to Camilleri, an eminent scholar in the field of global change, nation states in the present climate, have a very tenuous hold on the situation. The controlling influence in this arena, in his view, is coming from outside the nation states:

> Some of the most important decisions are not made by the states
> ...there is intervention from international organisations.
> (Camilleri, CISME Seminar, 1998:5)

Camilleri urges governments to consider strength building options to preserve the influence of the state. He strongly suggests that an intercultural dialogue might be the key. Put in another way, this means focusing on the human resource potential within and between different countries.

Camilleri's view supports the work of Smolicz who was one of the first to recognise that cultural interaction was a necessary key in the maintenance of resilient societies. Cultural interaction provides a fluidity of exchange and acceptance that, in turn, provides a strong springboard of flexibility and cohesion. Nations encouraging cultural interaction are able to better equip themselves to deal with change and evolution whilst simultaneously maintaining identity. In his work Smolicz cites the European Union (EU) as an example of the effective working

towards cultural interaction and encourages other governments to see it as a model that illustrates the richness that comes from diversity:

> the European community on the basis of the dynamic equilibrium between the shared values of the continent as a whole and the unique cultural contribution of its members, should encourage us to continue to expand our own specific kind of multicultural society with confidence, rather than misgivings about our ethnic diversity (Smolicz, 1991:2).

Kloskowska (1996, 1994, 1993), within the region of Central and Eastern Europe, has taken a close up, as it were, of the changing situations confronted by people in the European Union to study the effects of the current economic, political and social mobility being experienced. Her research focus was Poland and its frontiers but probed theoretical issues applicable to situations in any pluralist society such as emigration, acculturation, personal allegiance and national identity. How do individuals connect in a diverse world? Do they have a sense of national identity? Do they embrace a national or global culture? What happens to people living in border situations or to people who have emigrated? How do the progeny of mixed ancestry or interethnic unions through marriage identify themselves?

Her research has demonstrated the indomitable nature of the human spirit and the ability of individuals to establish a sense of personal and group identity and allegiance notwithstanding variations in norms and expectations. She has identified degrees of valence. Cultural valence reflects positive appropriation of other national groups and the development of bonds that link the individual to these cultures. Individuals develop a 'sense of common, shared ownership' and a sense of 'pride' (hubris) (1993:11). The types of valence have been outlined in detail in Chapter

Two so for the purpose of facile reference in the present discussion a summary and brief description of these are presented in Table 6.1.

Table 6.1 Types of Cultural Valency and a brief description of each.

CULTURAL VALENCY	BRIEF DESCRIPTION
Univalency	Bonding in one culture only but expressing either negative or positive attitudes to other cultures.
Bivalency	Bonding in two cultures.
Incipient Bivalency	Demonstrating a positive interest in another culture and working towards bonding in the second culture.
Ambivalency	Involvement in more than one culture which has left the individual confused and unsure of allegiance.
Polyvalency	Bonding in three or more cultures
Incipient Polyvalency	Demonstrating a positive interest in a third culture and working towards bonding in the third culture.

Cultural Valency in Australia

Recent research in South Australia has applied Smolicz' Core Value theory and Kloskowska's valency criteria to examine the extent to which minority ethnic groups are able to cross linguistic and sociocultural borders in order to participate confidently in chosen areas of mainstream life (Smolicz,1990b; Smolicz and Secombe, 1981; 1989; 1990). The findings have been collectively reviewed in a paper by Secombe and the collation has revealed that 'many have been able to maintain their home languages and cultures, while achieving competence in English and mainstream values through school and university studies here in Australia (1998:4).

This current study reviews a community arts project with a view to assessing valence using the Kloskowska criteria but with the participants being (with the exception of one) learners who have completed their primary school studies overseas.

To identify the efficacy of the tapestry in fostering the development of incipient polyvalence the current research explored participant attitudes to other cultures spanning forty years. The presentation of these findings has been undertaken via a threefold categorisation to enable the observer to identify the significant growth periods.

1. *Arrival and Settlement in Australia: 1950- 1990*
2. *Retrospective Reflections on the Making of the Tapestry: 1998*
3. *A Study of the Outcomes of the Tapestry: 1991-1998*

Arrival and Settlement in Australia: 1950- 1990

Through an interview process conducted in 1998, the participants' personal recounts of their arrival in Australia and their synoptic overviews of the years that followed, revealed positive attitudes to the host culture and a genuine desire to retain ties to their first language and culture. There was likewise evidence in the recounts of tolerance and acceptance of other ethnic groups but no evidence of appropriation and/or crossing of cultural borders. For these latter reasons the ensuing arrival and settlement data situates the 13 participants in the bivalency category with positive attitudes to multicultural principles in the period before the making of *The Journey* tapestry, 1950-1990 and participants 4,6 and 15 in the incipient bivalency category.

Participant 1 arrived in Australia in 1957. She made the journey alone to join her brother, under the Assisted Immigration program, so this meant her passage was paid for by the Australian Government. Although she had left her fiancé in Greece to make this courageous journey, he was to join her a year later in 1958.

P1 learnt most of her English through immersion and her early life in Australia was one of dedication to her small, growing family. Before her first child was born, P1 worked in a kitchen on Jetty Road, Glenelg. She worked late into the night and her husband would pick her up from work when she was finished.

She went on to have three children, two girls and a boy. By the time the youngest child, her son, was 8, P1 had found a job cleaning offices after 5.00p.m. Her husband minded the children so she caught the train to and from work.

From there, P1 worked as a domestic helper at a private hospital for 13 years. Although she did most of the cooking she was paid very little for her contribution because she was not qualified.

Throughout these years P1 enjoyed her life in Australia: 'here you work and get money. We have the family and a good education'. P1, in the years 1957 – 1990, was a very positive bivalent.

Participant 2's journey of hardship in a new land is testimony of her ability to involve herself enthusiastically in the cares and interests of people from other cultures. She arrived in Australia with four children and a fifth child on the way. She had to work hard to support her children with no extended family support for she had left her parents and relatives behind in Greece. Conditions in Australia were trying because her husband played cards and gambled his earnings on horse racing. He was rarely at home so that the roles of primary care giver and breadwinner became her complete responsibility.

To make ends meet P2 began work as a kitchen hand in a series of hotels throughout Adelaide and sustained home and work force commitments in this mode for 15 years.

For an ensuing five years P2 worked in a hospital for children at West Lakes. She cooked in the kitchen and her day shift started at 6.00 a.m. For the following twelve years she worked at the Margaret Ive's Children's Centre in Edward Street, Norwood from Monday to Friday. She cooked lunch and prepared morning tea for seventy people.

All of these jobs meant that P2 mixed with people from many cultures and she was well loved in both the children's centres she worked in. She was inundated with gifts and affection when she left these places.

P2 retired from the workforce when she was 67 but continued to work as a volunteer at the Ridleyton Nursing Home on Saturdays only. Her contribution here entailed cooking breakfast, morning tea and lunch; cleaning up, and going home at 1.00 p.m.

P2's participation in the workforce exemplifies her acceptance of other ethnic groups in her work with the young and the elderly, and situates her in the period, 1950-1900, as bivalent with a very positive attitude to other cultural groups.

Participant 3 was 25 years old when she arrived in Australia in 1956. She made the journey alone to join her fiancé who had left for Australia the year before to organise the necessary papers and find work and housing. There was no cluster settlement in this instance so P3 had no friends or family from her village in those first years. However, notwithstanding the initial loneliness, P3 was keen to learn a new language and participate in a way of life that promised hope and a new beginning. She attended English classes soon after her arrival in Australia and was fortunate to find that her English teachers were two Greek women. The lessons were organised by the Greek Community with help from the Australian Government and the lessons were held in the city of Adelaide.

P3 encouraged her children to be bilingual and to assist this they attended Greek school twice a week during their growing up years. To help boost the family

income and provide for their children, P3 worked, while her children were at school, as a part time dressmaker in the city.

P3 enjoyed life in Australia, overwhelmed with the opportunities to work and raise a family in peaceful surroundings. In reference to the Hills Hoist featured in the sixth column of the Tapestry she recalled her fascination with the abundance of modern conveniences to be found in Australia: 'in Greece we only put up a rope or clothes were put on a bush.' P3's enthusiasm for life in Australia and her dual love of her country of birth situate her decidedly as at the level of positive bivalency during the period, 1956-1990.

Participant 4's memoirs are a fascinating criss crossing of cultural borders. She studied English in Amorgos for two years during the Second World War. When the Germans closed the school she continued lessons in her cousin's home sharing a teacher who came to give instruction within the secrecy of the household walls. A short time later she met and married a Scot who was a soldier in the British Army and went to live in Scotland for 12 years.

Once Italy joined Britain in the war effort the local people joined in the crusade and helped the Greek government to resist the Germans by delivering ammunition and hiding the Italians from the Germans. The Italian presence introduced a new wave of cultural immersion and in P4's opinion the Italians brought changes that make the two cultures very similar. In Australia she retained her affinity with Italian culture and even learnt the language from one of her Italian customers whom she befriended when she worked at the Central Market in Adelaide. This informal instruction in Italian lead to quite a fluency of exchange over time.

P4's life experiences before commencing work on *The Journey* in 1990 included crossing cultural the borders of Scotland, Australia and Italy with energy and ease and situate her very definitely as incipient polyvalent even then.

Participant 5 arrived in Australia in 1963. She made the journey with her two sons, aged seven years and just five months, respectively. P5 came to her new country via chain migration and so was fortunate to find aunts, uncles and cousins on her husband's side who provided her children with the warmth and security of extended family.

P5's learnt English through immersion; via television, the people at work and shopping at the local centre. In time her children also helped her to learn English although both languages were spoken in the home.

P5 worked for five years at a factory in Torrens Park, making tins for ice cream. She later found work at Simpson Pope for three years. However, since then P5 has had to stop work because of severe back trouble. She underwent an operation and is now severely restricted in what she can lift.

In the period 1963-1990, P5 was enthusiastic about both her homes and was decidedly positive in her bivalency: 'I'm very happy in Australia but Greece is still in there. It never leaves my mind. I try to cut it but I can't...my heart. Australia is my second home. It's like my second mother.'

Participant 6 was keen to explore new cultures from a very young age. She made the journey to Australia alone at the age of nineteen. She received permission from her parents to make the voyage however because she had a married sister living in Australia. P6 admits she came for the adventure and only

planned to stay two years. However, she met her future husband during that time and after eighteen months she married him and thus remained in Australia.

P6's spirited approach to life meant that new situations provided opportunities for personal growth. She quickly acquired English through her twenty - five years of employment as a dressmaker for designer companies such as Anthea Crawford and Denver Shirts and was well respected and liked by her employers and peers alike.

P6's enjoyment of cultural immersion and discovery was mirrored in the achievements of her two sons. The older son, in particular, became a teacher and a linguist with fluency in English, Greek and Japanese. He participated in the life of all three of these cultures spending time living in Greece and Japan where he worked as a teacher. His younger brother became an engineer equally at home with languages, speaking fluent Greek and English.

Participant 7 came to Australia in 1960. She was twenty years of age. Her family farewelled her in Athens and she travelled alone by ship. She came as a single person but was given permission to come to Australia because her brother was in Adelaide. She got off the ship in Melbourne and then travelled by train to South Australia to visit her brother. She made the trip to Adelaide with a group of friends she had met on the ship. She was introduced to her future husband by her brother and became engaged three months later. She married within six months of her arrival.

P7 was an accomplished dressmaker when she arrived in Australia having received her training in a Designer House. However, she abandoned this after

marriage to help her husband in his delicatessen. She continued to work after the decision to sell the delicatessen, working for the next twelve years in room service in a variety of hotels while her children were at school. She learnt her English on the job. She maintained activation of her mother tongue in the home and as a consequence both her children, now in their thirties are bivalent and totally fluent in English and Greek.

In the years just before 1990 P7 retired from the work force and joined the Greek Women's Centre where she has contributed as an active board member ever since. P7's zest for new experiences and her positive acceptance of cultural change situate her very definitely as positive bivalent in the period 1960-1990.

Participant 8 likewise made the journey to Australia alone when she was twenty-four years old. She set out by ship in 1957 and came here to join her brother. Her parents were reluctant but the realities of their hardship left them with little choice. At the time there had been a big earthquake in Greece and families were forced to camp out in tents. The Greek government was offering assistance to those wishing to emigrate.

P8 met her husband here, in Australia, four months after her arrival. It was an arranged marriage to one of her brother's friends. She and her husband worked hard to raise a family. P8 spent fifteen years running the kitchen at Annesley College and for the last two years of service there she was the chief chef. She learnt English through general life in the community and through her children who, being bilingual, were able to explain the meaning of new terms.

She currently works as a volunteer helping other Greek migrant women at the Trapezi centre at Fullarton Park. She received a certificate from the Unley Council for her volunteer contributions.

This chronological outline of P8's involvement in her new homeland highlights her willingness to persevere with tolerance and determination, helping others and herself to interconnect compatibly in a shared environment and situates her firmly as a positive bivalent in the period, 1957-1990.

Participant 9 came to Australia in 1957. She was just seventeen and she travelled by plane on her own and came to join her fiancé. Her fiancé had made the journey to Australia years before and he paid for her trip. Her father accompanied her to Athens to catch the plane and she was met in Sydney by her sister and her fiancé. She was married one month after her arrival.

P9 was keen to learn the language of her new homeland as quickly as possible. Her father taught her a few words of English when she was still in Greece and she attended a few English classes at the Goodwood Primary School. However, when her husband went into business her attendance at the classes lapsed. She then continued learning English informally while working in the family business, a delicatessen, snack bar and kiosk at West Beach. They worked there together for over thirty years.

P9's willingness to participate in two cultures; where the first language spoken in the household remains Greek, and Australia is loved as the birthplace of their new beginning and their nuclear family; situates P9 at the level of positive bivalency.

Participant 10 came to Australia in 1956 when she was 17 years old. She made the journey to Australia accompanied by a friend but with no family members. She spent twenty-seven days at sea. She came to Australia to get married as her fiancé was in Adelaide. It was difficult to get married because of some government restrictions but they were eventually married in October, 1956.

Her husband was reluctant for her to attend English classes on her own so she taught herself from home by mixing with Australians. This happened on two levels. On the one hand, her husband worked with Australians and so they had lots of Australian friends with whom they interacted socially. On the other, P10 worked from home as a dressmaker and obtained her clients, both Greek and Australian, via word of mouth. She did most of her sewing during business hours whilst the children were at school and the degree of interaction soon ensured that her spoken English became quite fluent. P 10's determination to interact and participate actively in both cultures, situates her firmly as positive bivalent in the period, 1956-1990.

Participant 11 made the journey to Australia in 1960 accompanied by her five children. She was to have a sixth child who was born in Australia. She came to join her husband who had emigrated four years earlier in order to find work and establish a home for his wife and children before their arrival.

P11 began attending day classes to learn English. She learnt of the course through her children's school where one of the teachers had approached her and asked if she was interested. She attended for six months. She regretted having to leave her English classes after such a short time but knew that to maintain a home

and six children she and her husband needed to be committed and hardworking. She had to be satisfied with learning English from her children and in the work place.

P11 took care of the home and was the primary caregiver for most of the day but at three o'clock each afternoon she left for work at a nearby woollen textiles factory. She worked long hours at the factory finishing at eleven o'clock at night but her husband would be their to pick her up on his bicycle when she finished her shift and they would ride home together. She made an earnest effort in her workplace to mix with the other workers, many of whom were Greek but communication was difficult because of the language barrier.

P11 and her husband worked long hours to provide for their growing family but there was satisfaction in being able to go to the market and buy an abundance of fresh food for the table. P.11 liked Australia for the opportunities it gave her and her husband to provide security and well being for their children. She was positive bivalent in the period, 1960-1990.

Participant 12 arrived in Australia in October of 1960. She travelled by ship from Udine in Italy to join her fiancé who had emigrated to Australia two years before her. She was twenty three years old when she arrived, full of enthusiasm to learn English. She began her lessons via correspondence and continued these for a year. The family she lived with upon arrival encouraged her to supplement her correspondence lessons by reading some of their young child's comics explaining that the images would help her to make better meaning of the material she read. From these home studies she moved into formal ESL classes that she attended at

the Goodwood primary. After a period she started to work in a nursing home and from then on learnt her English on the job. She enjoyed communicating with the residents because they did not laugh at her if she made mistakes.

P12 struggled at first to find comfort in her new home because even though she was married here and went on to have three children, she found herself totally numbed with grief when her second child died at seven months from leukaemia and a brain tumor. She recalls that it was a traumatic period exacerbated by the absence of her extended family and her difficulty in understanding the medical staff's explanations. However, the doctors and nurses were kind and she managed to find a bilingual Italian friend who was willing to interpret for her. P12 felt that 'we can speak of Australia as our country, the land of our children, at the same time remembering what we left behind when we left Italy' and this confirms her as positive in her outlook and allegiance to both cultures at the bivalent level.

Participant 13 arrived in Australia in 1956 aboard the ship La Toscana. She came with her husband and her first born son who was nearly three years old. A second son was born in Australia ten years later.

P13 has kept the Italian language alive in the home and as a consequence her sons are bilingual. Her grandchildren use English as their first language but understand Italian. Her own English studies were undertaken informally. She learnt from her children and later, her grandchildren. She also learnt English by reading comics and the daily newspaper because both of these reading genres provided images that enabled intelligent guessing of intended meaning. P13 also acquired her command of spoken English on the job. She found employment in

rest homes and found that communicating with the staff and residents helped her English a lot. In her own words 'I like Australia. I have a good life here.' She felt positive about both cultures and was bivalent in the period, 1956-1990.

Participant 14 came from a family of seven children all of whom were female. Of the seven sisters five chose to emigrate to Australia and settle in Port Pirie before settling finally in various suburbs of Adelaide. She was the youngest of the seven children.

P14 came to Australia in 1948 when she was twenty years of age. She made the journey by ship accompanied by her brother in law and went to live at his home in Port Pirie after their arrival. She met her future husband and after twelve happy years in Port Pirie they moved to Adelaide. Too many events prevented P14 from studying English at school, including the sad loss of her mother and the contrasting happiness experienced in the birth of her twin daughters. She learnt her English from an Australian friend, a good neighbour whose daughter went to school with her twins. She began reading the Advertiser and found lots of enjoyment in reading the daily paper. When P14 first moved to Adelaide she was homesick until one of her older sisters (P17, now deceased) arrived from Italy. But 33 years have since passed and she has continued to live happily in Kingwood with her family and many close Australian and Italian friends. P14 was positive bivalent in the period 1950-1990 notwithstanding her need for nuclear family support. Her strong links with Australian neighbours in this same period demonstrate the ease with which she crossed cultural borders through the connections initiated by her children.

Participant 15 arrived in Australia in 1956 when she was ten years old. She made the trip from Trieste, Italy, with her mother (P16) and her younger brother. P15's experience has been slightly different from that of the other embroiderers in that she came here as a child and received her education, from ten onwards, in Australian schools. She was decidedly positive bivalent in the period 1956-1990.

Participant 16 is P15's mother. She made the journey to Australia in 1956, accompanied by her two children. Her husband had emigrated seven months ahead so that he might find a home and work P16 was keen to learn English. She attended night school for formal classes. At home she supplemented this by learning English informally through her children. Her son's readers were invaluable. She also listened to English lessons via the radio and read the newspaper on a daily basis.

P16 is a very talented embroiderer but surprisingly she has had no formal training. She learnt a little from her mother but most of her instruction was from the Burda needlework magazine. She followed the instructions with the help of her daughter who translated the texts for her. Her attitude to life in Australia is positive bivalent: she loves her culture and the home of her birth and, in her own words 'I like Australia for the freedom'.

Retrospective Reflections on the Making of the Tapestry: 1998.

The ensuing examples, discussed in depth, represent the range and quality of intercultural exchanges experienced by the pedagogue and the participants who produced the Tapestry. Their citations were drawn and collated from recorded and/or written interviews and reflections. The in-depth focus revealed that though

there was a small degree of univalence it was nevertheless accompanied by positive attitudes to intercultural endeavours and that all 16 participants (with two deceased by the time of the commencement of the 1998's retrospective study) were in the incipient polyvalent category. The interesting conundrum in these findings was that acceptance of a third culture, on the part of the participants, seemed effortless. This is in contrast to the previously cited South Australian studies, Secombe and Hudson (1995) in which no evidence of polyvalence was found. The Secombe and Hudson studies were conducted with groups of university graduates of Anglo-Celtic Australian cultural backgrounds. It would seem that part of the reason for the prevalence of univalence was that their cultural immersion had been largely mainstream with little exposure to the sociocultural and linguistic features of other cultural groups. It is herein, perhaps, that one uncovers the anomaly of the incipient polyvalence in the present South Australian study for the participants in the Community Arts Project Tapestry were linked via a hidden substratum. The substratum linked them to the language and culture of each other's groups and this worked parallel with positive attitudes to the successful exchanging of ideas in a pluralist ambience.

The Hidden Substratum

The participants were able to reach a level of common cultural linking with a third culture through the activation of a hidden shared substratum that was latent for some before the commencement of the project. This hidden substratum was found in the folds of ancient times through the past glories of the lands of their birth, Italy and Greece. It was further discovered through the passage of time as will be shown

and continued to the present in the form of shared migration experiences and time honoured family and cultural similarities that surfaced in the tapestry planning sessions held at the Goodwood Library.

During the project the participants displayed dexterity and ease in crossing cultural borders to link with the life of the other group. Participants offered individual views on the status of both Greece and Italy in the ancient world and together they reflected on how this had left a mark on the world that has lasted to the present day. It was further acknowledged that the ancient civilisations of Greece and Rome had bequeathed a legacy to humanity that united the Greek and Italian participants in a shared hubris and this shared history has been represented in the tapestry as a joint heritage feature, discussed in more depth in the semiotic analysis of the data in Chapter Seven.

Inquiry through the interviews revealed that some of the participants felt strongly that the two cultures had been inextricably interwoven through the grandeur of this heritage: the Greek and Roman empires, the Gods and Goddesses, the mathematical and philosophical principles and the journeys of conquest and discovery in Ancient times.

Some also demonstrated significant awareness that both Italy and Greece had been influential in the other's development albeit at different times in history. Participant10 was able to inform others that the Greek presence in Southern Italy was strong from the 6th to the 8th centuries B.C. She had read about it and commented further that even to this day there were Southern Italians asking Greece to send teachers so that they might learn the Greek language of their forefathers:

P10 Slowly, slowly I found out half of Italia used to be Greek. Calabria was Greek people. I have a book: 2000 people in Calabria asked Greece to send teachers, to teach Greek, because the kids grown up and lose all the Greek but the blood counts for some people and they want to learn Greek.

Participant 4 recalled that during the Second World War no love was lost between the Greeks and Italians when their destinies were linked through the Italian invasion and occupation of Greece. However, the interesting phenomenon, she mused, was that once the Italians capitulated and joined the allies all was forgiven and the Greeks did what they could to protect the Italians. In her eyewitness account she reflected on how:

P4 During the war we were enemies: they were with the Germans. All the time they were with the Germans they were bad: but it's a funny thing; when they capitulated (referring to the Italians joining the allies) and the Germans chased them, the Greek people hid them. They didn't let the Germans catch them because they used to shoot them straight away

Through this sharing of knowledge and ideas all participants learnt of these historical links and of the sisterhood of needlework that was important to both their cultures. They could see that there were differences in embroidery techniques that were unique but, importantly, they recognised that the inclusion of both would enhance rather than detract from the richness of the tapestry's impact. They showed admiration for diversity and willingness to learn from each other and it is this mutual acknowledgment and acceptance that seats the participants at the level of incipient polyvalence. As Table 6.2 shows only one of the sixteen surviving participants was not changed at the valency level by this intercultural learning experience, whereas the other fifteen experienced a positive valency shift. P4 was incipient polyvalent from the time of her marriage to her Scotsman after the second

world war. She spoke of positive experiences with Scots, Greeks, and Italians during her years in Scotland, well before her arrival in Australia.

Table 6.2

Variations in Valency Before and After the Intercultural Learning Experience

Participant	Before Valency before the intercultural learning experience of the tapestry including arrival and settlement in Australia:. 1950- 1990	After Valency after the intercultural learning experience based on retrospective reflections on the making of the tapestry: 1998
Participant 1	Positive Bivalent	Positive Incipient Polyvalent
Participant 2	Positive Bivalent	Positive Incipient Polyvalent
Participant 3	Positive Bivalent	Positive Incipient Polyvalent
Participant 4	*Positive Polyvalent* ⟺	*Positive Polyvalent*
Participant 5	Positive Bivalent	Positive Incipient Polyvalent
Participant 6	Positive Bivalent	Positive Incipient Polyvalent
Participant 7	Positive Bivalent	Positive Incipient Polyvalent
Participant 8	Positive Bivalent	Positive Incipient Polyvalent
Participant 9	Positive Bivalent	Positive Incipient Polyvalent
Participant 10	Positive Bivalent	Positive Incipient Polyvalent
Participant 11	Positive Bivalent	Positive Incipient Polyvalent
Participant 12	Positive Bivalent	Positive Incipient Polyvalent
Participant 13	Positive Bivalent	Positive Incipient Polyvalent
Participant 14	Positive Bivalent	Positive Incipient Polyvalent
Participant 15	Positive Bivalent	Positive Incipient Polyvalent
Participant 16	Positive Bivalent	Positive Incipient Polyvalent
Participant 17	(deceased at the time this research was conducted)	Positive Incipient Polyvalent (based on eye witness accounts, research and media coverage of events)
Participant 18	(deceased at the time this research was conducted)	Positive Incipient Polyvalent (based on eye witness account, research and media coverage of events)

The format for the following valence analysis is based on the model developed by Secombe (1998).

1. *Univalence with a personally positive attitude to multicultural diversity.*

None of the actual embroiderers demonstrated bonding in one culture only. However, the construction artist who supervised the construction phase of the project that began in early February, 1991 and was completed on the set target date of the 16th April, 1991 was monolingual with English as her first language. Nevertheless, the type of work she engaged in and her success in working with the participants demonstrated a positive attitude to other cultures. The supervisor felt, in fact, that the craft itself was a visual language where linguistic barriers were easily removed because demonstration could readily clarify the process required. The supervisor's humanistic approach likewise helped. She made every effort to be valued by the participants and she created a congenial ambience that helped smooth the constraints of time pressures. Her efforts were well rewarded and she was readily accepted by both groups of embroiderers. From the written account of the construction artist it is clear that although monolingual she was in fact intercultural in her undertakings and very skilled in creating a collaborative environment that generated positive experiences for all.

Construction Artist's perceptions:

> *Embroidery has the advantage of being an 'international visual language – therefore if the stitch or techniques name was not understood, the demonstration certainly was. This always helped break down the language barrier as we could exchange stitch and technique names from different cultures.*
> *I saw Desmond Morris on television one night and he remarked that in an evolutionary sense it would have been better if humans had not learned to speak and that communication by*

gesture and facial expression created less misunderstanding. I was reminded of this at the time and tried to use demonstration first rather than second.
Time pressures and coordination were helped with lots of smiling. I found an occasional frustration although was most sympathetic to the problem that when busy and under pressure it took longer in the explaining. This was my problem and not the participants'. The more proficient English speakers were most helpful here.
I felt I was well received by the participants because I seemed just like them e.g. married, family (and a supportive one at that) could help with domestic advice especially regarding storage, cleaning of antique embroideries etc. As a sideline to the project this helps with language and feelings of being valued. It is crucial in any project such as this to make people feel you are their friend.
I learnt a lot about their experiences and was very conscious of how it must have been to see Australia in the 1950s through the eyes of Greeks and Italians from such a different culture. Their commitment to family was paramount. The Greek women insisted on the schoolgirl section – it was paramount to them that their daughters had an opportunity to have an education.
This is an excellent way to work. The participants learn from me and I learn from them. There is no language barrier in embroidery – in fact lots of people own embroidery books in another language but with good diagrams. It is very empowering for participants who can take their newly found skills to whatever level they like.

2. Incipient polyvalence with positive attitudes to intercultural immersion.

All sixteen of the surviving participants in the embroidery craftsmanship of the Tapestry had personally positive attitudes to other cultures and this is revealed through the extent of their interest and involvement in more than two cultures and in their acknowledgment that these immersions had been worthwhile and enriching.

Participant 1 was clear on her love of life in Australia because her nuclear family had been born and raised here. She was equally adamant that she loved Greece where she had most of her extended family. She had very clear memories of the landscape. She had found working with the Italian embroiderers an enriching

experience. She also felt that working with women from another culture had united them not only on the level of ethnic commonalities such as the needlework itself but in a broader sense as women. She gained a great deal of pleasure and fulfilment from sharing her culture.

P1's comments indicate a positive sense of sharing and bonding with three cultures and hence she can be classified at the level of incipient polyvalency.

P1's perceptions:

> *I miss Greece very much; it's nice country; I miss the nice climate, high in the mountains; I miss the family, the nice village, the chestnut trees.*
> *When I first came I saw ants; no marble, not like my country.*
> *Now I like Australia; my family is here. I want to stay here. Here you work and get money; we have the family and good education. If you go back home to Greece you have to start again.*
> *It was good for Italian and Greek ladies to show what's back in their country. I met the Italian women, all nice ladies and they showed us about Italy. I learnt about Italy. Needlework is the same in their culture. They crotchet trips by ship with bags, the same as me.*
> *I am very proud of the tapestry; it shows what women can do. It makes me feel happy because it's my culture. Needlework has been my life; I make blankets, tablecloths, dresses.*
> *The Tapestry is telling people about my country; my daughters can see it, my sons can see it, friends can see it. Many people from my village go there and say: 'Oh, it's so lovely!' Anytime I go to the library I feel proud.*

Participant 2 brought her interest in other cultures with her when she became involved in the tapestry and her ease in mixing with women of Italian background, notwithstanding her limited proficiency in spoken English, is evidence of her willingness to share in the life of yet another ethnic group. She enjoyed contributing to the tapestry and the opportunity for reflection it permitted regarding her positive assessment of life in Australia.

P2's perceptions:

> *The women who worked on the tapestry were half Italian and half Greek; they were both good; very nice women; they were all nice.*
> *In the tapestry there are a lot of little things; memories of Greece, good memories. I left nice Greece and came here. I am very, very happy here. Australia is very good to me.*
> *I work on the Tapestry and I learn to crochet. I crochet for all the women there (at the Ridleyton Nursing Home). I make seventy blankets for all the women there. I make lots of blankets (she presented me with one as a gift for visiting her); I crochet for babies and for my family. (with a touch of humour, clear on the irony, she added)... At night time you play cards or you crochet; I crochet.*

Participant 3 demonstrated a positive involvement in two cultures and found, through her sessions with the Italian women, that migration experiences and a shared cultural emphasis on the significance of needlework were not only unifying factors but also represented bridges that enabled facile crossing of cultural borders and a ready acceptance of a third culture.

The tapestry was an undertaking she enjoyed because it was an opportunity to share her heritage with others and simultaneously praise the benefits of her new found home in Australia. P3 found that working with the Italian women was enjoyable. They were able to share migration experiences and needlework knowledge that was mutually enhancing. She had no difficulty in relating to their recounts because so many of their stories revealed similar perceptions and experiences. It was easy to identify with women who shared a respect for family ties and the nobility of the domestic industry of needlework. Her willingness to engage in the life of a third culture is evidence of incipient polyvalency.

P3's perceptions:

> *The tapestry was something I enjoyed because I could demonstrate my heritage. It told something about my country and the country I came to; we put the Hills Hoist in because in Greece we only put up a rope or clothes were put on bushes. In the tapestry I see things that look like Greece and it still has meaning for me.*
> *It was interesting to hear the different stories about migration. We came together because we had the same feelings. We were all migrants with similar experiences. We shared a lot of things like needlework but some of the skills were different; for example the Italian women were very skilled at patchwork. Friendships with the Italian women came about during the sessions together.*
> *Needlework for me is a relaxation. This project fulfilled me because everyone in my village worked with their hands. In the islands the men didn't need their wives to work on the land. The women stayed at home and were treated better than on the mainland.*

Participant 4 spoke of the tapestry and the united effort as a satisfying experience in which harmony flowed from the respect and admiration for mutual expertise and creativity.

P4 found it effortless to cross culture borders because ultimately Italian and Greek were very similar with strong shared cultural experiences and handicrafts. Her strong affiliation with English was of course a direct outcome of her long happy years of marriage. P4's facile ability to share in the cultural mores of neighbouring groups, be they Scottish, Australian or Italian, identifies her clearly at the level of incipient polyvalency.

P4's perceptions:

> *I'm very proud. Every time I go to the library I show people. I'm very glad that I was a participant in it. It brings out our country. We show our culture. I like culture. I played for years in the theatre; here in Australia for the Greek audience. We used to put on the Greek comedies and the Greek people used to come and laugh their head off.*

Needlework is very important in my culture. I don't know today with the younger generation but it's still very prominent with the villagers in the islands. They appreciate handiwork so much that they pay a lot to buy it if they can't do it themselves. When I was over in Greece (for a holiday) I took some bedspreads there and I sold them and practically paid for all my fare; because they buy over there; they appreciate the beauty. All my house is full of my work. See the window over there in the background
(referring to the curtains she had made and embroidered)all by hand. I show you in the bedroom, the bedspreads.
My oldest daughter made a book. She did four years of research in Lebanon and Greece and the book is about the craft of needlework in these cultures. She used to hold classes all over Australia. Her work is exquisite. Her work is lace done with a sewing needle. She learnt that from her mother in law. She's from the islands where they do that work. She learned crotchet and embroidery from me. My other daughter does beautiful tapestries too.
Needlework in the Italian culture is very similar.
We do know Italian culture; they are very similar; there's not much difference really. I used to work in a shop in the market and I had lots of customers. I had a little lady she used to come and she wanted me to teach her one Greek word and she used to teach me one Italian word. It was good to work with the Italian women. We had no problem; there was a respect; oh yes! our two cultures could share something. I was a participant. We show our culture.

Participant 5 expressed an abundance of enthusiasm for both Greece and Australia and she felt that the Tapestry allowed her to express those feelings. In relation to working with Italians and embracing a third culture P5 found an array of common links that made acceptance a natural outcome.

P5's perceptions:

My sons are very proud. I like to show them the tapestry. I want them to know their roots; to know what it is to be Greek. The tapestry helped me with my nostalgia. We feel like we are Greek again; we have not died; it is in us.
But Australia is my second home. I see it like a big garden; the most rich country in the world, with many, many flowers; different kinds of fruits. We're so lucky; we learn from each

other. We become a better people because we learn from each other and care.
It was good to work with Italian women. We feel like sisters. Two people who came from a strange country. Yes, I feel so comfortable with Italians, especially the FORNO (the village oven in the home country). It represents both countries; the table has to have bread. This is our life. I knew we were the same. We did the same things back in our home country. We have common threads with Italian culture; how to hold the family together. We're all people who left our home and came here; we're almost like one family.

Participant 6 enjoyed working on the tapestry. It was her chance to share her skills and her love of her mother country with others. She was very aware that it was something historical; something to be valued and shared. She saw the sharing of tradition as important.

P6 found that working with the Italian embroiderers was another opportunity to cross cultural borders. She found that they had much in common and that their stories were very similar. P6's willingness to collaborate with other groups of different ethnic backgrounds, seeking always to focus on the threads which bind cultures harmoniously, situates her very definitely at the level of incipient polyvalency.

P 6's perceptions:

I came to Australia alone when I was nineteen. I came for adventure and only wanted to stay for two years with my sister who was married and lived here in Australia. But I met my future husband here and after eighteen months we were married, so I stayed here.
I enjoyed making the Tapestry. They told me to do something which represents Greece. I feel proud. I did something which everybody can see. Everybody who walks in the library can see that. It's about history and sharing tradition.
It was good to work with the Italian women. It's the same story, no difference. I've been to Italy twice. They are family people like we are; there is no difference with Italians. I knew they

experienced the same things we did; how they came, why they came; it's the same.

Participant 7's own reflections reveal that her successful adaptation to the concept of two homes, made acceptance of a third culture, similar to her own, a facile process. She enjoyed working with the Italian women; women from a culture that shared so much in common with her own. She was strengthened by the sisterhood that the needlework tradition and the migration experiences afforded both groups.

P7's perceptions:

Needlework is very important for us Greek girls because that's all we do. We have to make things for the glory box. Our mothers showed us how to do the embroidery. Girls had to be good housekeepers, wives, mothers. You learn in those days how to sew, how to cook.
I enjoyed making this Tapestry. We did something. It's there for my children, for everybody. This shows them what Greek people can do. I'm proud.
I think I learnt something from the Italian ladies. I learnt about Italians here, how they come, what they feel. It was good to learn about them. They're the same.

Participant 8 maintained this approach during her work on the tapestry and as a consequence was able to share in the life experiences of the Italian embroiderers finding a richness of common ground and shared experiences. The tapestry gave P8 a sense of fulfilment. The reflection time it offered made her evaluate her two homes and the cultural richness she had experienced in both. Similarly she found herself able to respond to a third culture with positive acceptance strong in the knowledge that like minds are not limited to cultures. Affinity has intercultural possibilities.

P8's perceptions:

> *To be honest I feel the same about Greece and Australia. I was born in Greece, I was twenty-four when I left and I've lived here for a lot of years so this is home. I feel proud to do something that represents Greece; I don't have that feeling of nostalgia; used to be but not anymore. I went back about three times. Before I went to Greece I feel nostalgia for Greece but when I was there I see the difference. It's not the same as when I left; it was different; different way of life. After many years it's different; more friends here; not that feeling of having a 'foot in both camps'; we used to but not anymore.*
> *I liked working with the Italians; it's the same story and some of our children marry Italian girls.*

Participant 9 enjoyed working on the tapestry and reflected that it made her realise that she was very happy here in Australia, sharing her culture with others. Greece was not the same with her parents no longer living. She especially enjoyed working with the Italian embroiderers because they seem to have so much in common. The cross cultural exchanges between the two groups revealed a never ending discovery of common ground: dealing with a lingua franca, caring about their families, valuing their heritage and their needlework tradition. It was an easy transition for P9 and her affinity with three cultures situates her firmly at the level of incipient polyvalency.

P 9's perceptions:

> *I love needlework and I do it because I love it. In the beginning I did the Tapestry just for fun but now, after eight years, my children are growing up and when I come to the Library I feel there is something there to show them and I told them one day I'll die but you can come here and show this to your kids; that's how I feel.*
> *I think it was good to work with Italian women because we had a lot to share. It was good too because we can communicate better with migrants than Australian people because if we say the words the others pick it up but the Australian people we have to be correct; with migrants we communicate better.*

The Tapestry means something but I can't say I feel nostalgia; it was sharing the culture. I don't feel homesick. The grandchildren are here; there's more love here; more years here. If you still have your family in Greece it's different but when the parents are gone, that's it. Now my mum is gone I don't want to go back. I wouldn't go back there to live. I'm good here. Maybe for a holiday it would be nice; I'd love that.

Participant 10 found working on the tapestry extremely fulfilling; a time for positive reflection and sharing of experiences and memories. She expressed extremely positive bonding with Greek, Italian and Australian cultures. The strongest uniting symbol was the beauty of the native wildflowers. The flowers had the power to even things out, remove obstacles and comfort; borders vanished and the groups became one. She recalled her trip to Port Augusta when she was asked to represent the embroiderers and introduce thc tapestry to a gathering of Australian, Greek and Italian women. She had been asked to be the spokesperson because she had been absent in Greece (because her mother had been very ill) at the time of the Adelaide launch of the tapestry.

Participant 10 was very clear on her willingness to accept and be accepted and was able to bond and appropriate because there was a shared experience that transcended borders and placed her clearly on the threshold of incipient polyvalency.

P10's perceptions:

Oh the tapestry,that's beautiful; I'm so happy. I been frightened at Port Lincoln because the aeroplane was so small. I went with the teacher and the people liked the flowers. After lunch we went to the Club and there were so many Greek people there and Italian people and Australian people. I explained the flowers and some ladies cried; they had the same experience likeme; they miss the flowers, the costumes. People dressed like that and went to Church and said Happy Easter. That

day they said they want to make a tapestry; the Greek and Italian girls work together; maybe because they are missing lots of things. It was beautiful; they were so warm, the people. I've been very happy for being to Port Lincoln; thank you for that.
I enjoyed the tapestry so much.
The Olympic flame, the Acropolis, Eros; these things are all Greece. The borders are the miandras pattern. The miandras pattern is the key of Greece, the Symbol of Greece but years back; an ancient symbol. I have a bracelet of my mother's and it has that design. There are olive trees; I come from a part with a lot of, lot of olive trees; most of the people live by it in Italy and in Greece.
I remember N. (N is P 18: she attended the meetings but did not contribute much to the embroidery work on the tapestry because she was very ill with cancer. She wanted to be involved however, at the meeting level. She is now deceased.) Poor N. never knew anything but I tried to give her an idea; yes I taught N. She helped a bit because she wanted to do something; but the hands, so much pain. She was so beautiful and I miss her a lot.
I feel wonderful every time I come to the Library with my five grandchildren. They say 'Oh yia yia, (Oh granny) you did that. It was very easy to work with the Italian women. I'm easy to work with everybody; English, Greek, Italian.

Participant 11. The tapestry is important to P11 and she enjoys visiting the library at least once a week because she enjoys studying the tapestry and reliving the experience. It increased her self esteem because it gave her a chance to share her thoughts with others. She used symbols to represent the two cultures that had influenced her life. She embroidered the Southern Cross to honour her present home and the Forno as a reminder of the village oven in her home town in Italy. She enjoyed working on the tapestry and was positive in her endeavours to interact with all of the participants. Her clear love of her new homeland and the Italian community she was so much a part of situate her as incipient polyvalent but with a positive attitude to other ethnic groups.

P11's perceptions:

Siccome i bambini andavano a scuola di giorno conscevo una maestra che mi ha detto che se volevo andare a scuola c'era scuola di giorno. Sei mesi sono andata. Ma dovevo stare a casa per cucinare per i bambini, lavare e pulire la casa e cosi non sono andata piu. Mi piaceva andare; se continuavo andare a scuola potevo sentirme meglio.
Guarda che lavoro che abbiamo fatto. Il giorno, sostenere la casa. Ho lavorato alla fattoria della lana dalle tre all'undici di notte e mio marito veniva a prendermi colla bicicletta; sopra la bicicletta di notte alle undici
Il marito lavorava col cimento, poveretto, era stanco. Se n'andavo a dormire e i figli facevano loro per loro. Non si poteva vivere d'una paga sola. Dovevo fare sette piatti ogni sera. Andavamo al mercato a prendere cassette di banane, mele, pere, patate, cipolle; tutte cassette grandi; ci voleva i soldi per comprare quello: non ci davano per niente.
(Referring to the Tapestry) Questa e la stella del sud; ho fatto io col crochet. Questo e il forno che avevamo per fare il pane in Italia.
E bello vederlo in biblioteca. Io ci vado spesso: una volta la settimana.
Translation:
As the children were at school during the day I got to know a teacher who told me that if I wanted to go to school that there were classes during the day. I went for six months. But I had to stay home to cook for the children, to wash and clean the house, so I stopped going. I liked going; if I had kept going to school I might have felt better in myself.
Look at the work we did. In the day I took care of the home. Then I worked at the woollen textiles factory from three until eleven at night and my husband used to come and pick me up on his bike; on the bike at eleven o'clock at night.
My husband worked with cement, poor love, he was so tired. He used to go straight to bed (when he got home) and the children looked after themselves. We could not live on one pay alone. I had to prepare meals for seven every evening. We used to go to the market to buy cases of bananas, apples, pears, potatoes, onions; all big cases; you needed money to buy these things because they didn't give them to you for nothing.
(Referring to the Tapestry) This is the Southern Cross: I crotcheted it. This is the Forno (the village oven) for making bread in Italy.
It's nice to see it (the Tapestry) in the library. I go there often: once a week

Participant 12. Looking back on her participation in the tapestry, she felt that her contribution had been worthwhile. She viewed it as a very positive experience. She saw the opportunity to work with another cultural group as an opportunity to implement her 'give and take' philosophy and felt that it demonstrated that beneath the surface differences there was a common story that bound migrants in a union that knew no cultural boundaries. Her ability to participate in the life of another ethnic group by concentrating on the common threads that bound them situates P12 very firmly on the threshold of incipient polyvalency.

P 12's perceptions:

> *Nel settantadue ho cominciato 'part time' in un 'nursing home' e ho lavorato dodice anni in questo 'nursing home'. Quello era un lavoro giornaliero. Nel 'nursing home' bisogna essere sempre in contatto con al gente ma anche se io sbagliavo loro non ridevano.*
> *Pensando di come e stato fatto questo progetto, adesso, passato il tempo se capisce esattamente cosa abbiamo fatto; anche il significato. Il significato e che noi abbiamo lasciato una cultura e siamo venute a un' altra cultura: un posto dove si doveva apprendere tante cose e nello stesso tempo ' you had to give and take'. Dovevamo fare vedere ad altra gente cosa che noi sappiamo fare.*
> *Era qualcosa non soltante interessante ma anche istruttiva perche ho imparato. Io non sapevo che la ligna a Cipro e una ligna divisoria; non avevo mai saputo.*
> *Questa era molto istruttivo. E stata un'esperienza molto positiva; in qualunque campo – molto, molto positiva. Il progetto fa vedere all'Australia che noi siamo capaci; fa vedere cosa abbiamo portato; e il contributo degli emigranti. L'ho visto come una cosa per i posteri, per fare vedere alla gente o ai nostri figli da dove venivano queste donne e cosa facevano; una cosa storica.*
> *Come che lo vedo io e una cosa integrata perche e il ricordo; ognuna portava qualcosa.*
> *Translation:*
> *In 1972 I started part time in a nursing home and I worked for twelve years in this nursing home. It was a daytime job. In a*

nursing home you have to communicate with people but even if I made mistakes they did not laugh at me.
Thinking back on the Tapestry now that time has passed one understands what we did more clearly; even the significance. The significance is that we left one culture and we came to another culture: a place where one had to learn many things but at the same time 'you had to give and take'. We had to let others see what we were able to do.
(The Tapestry) was not only interesting but instructive as well because I learnt new things. I did not know that the line in Cyprus is a dividing line; I never knew that.
It was most instructive. It was a very positive experience, in whichever camp, (i.e. for both the Italian and the Greek participants) very, very positive. The project lets Australia see that we are skilled, it shows what we brought with us; the contribution of the migrants. I see it as something for posterity; to show others and our children where these women (who worked on the tapestry) came from and what they were capable of creating; it is something historic.
I see it (the Tapestry) as an integrated thing because it is a memoir (for each one of us); everyone brought something (with them).

Participant 13's evaluation of her participation in the tapestry highlighted her willingness to embrace new ways of thinking and work in collaboration with others. There was no prejudice or narrow minded thinking but rather a group of women sharing common experiences in a new land. P13's positive attitude and openness to communicating with others enabled her to cross cultural bridges and build harmonious relationships. Her success in this arena situates her firmly as an example of incipient polyvalency.

P13's perceptions:

C'era la scuola (for learning English) ma io non sono mai andata. Io mi sono imparata sul lavoro; la mi sono imparata. Io il giornale lo leggo, a modo mio magari, ma io capicsco e sono contenta di leggere il giornale. Io mi sono imparata sui 'comics' a leggere, ma i libri no.
Tante volte i bambini vengono e dicono 'nonna leggerci una storia' e mi dicono 'no nonna, non si dice cosi.

(speaking of the project and her contribution) C'e il mare che distacca. Questo ho fatto io perche abbiamo il porto a Trieste. A Trieste avevamo grandi cantieri perche si faceva le nave.
Abbiamo fatto tutto assieme perche abbiamo lavorato tutte assieme.
Nell'Australia mi trovo bene. Non sento la nostalgia per l'Italia. (the Tapestry) mi ha auitato un poco perche tutte assieme, parlando. Tutte assieme auita tanto.
Adesso capicso di piu quello che abbiamo fatto. Era bello lavorare tutte insieme.
(P10) era la meglia. Era very nice. Parlava con noi. Essa mi ha contato che era andata a Port Lincoln con il disegno. Era la maggior parte italiani a Port Lincoln ma lei mi had detto: 'mi sono fatta capire'; 'erano tutti contenti e mi hanno fatto tanta festa'.
Per amicizia no, ma per andare d'accordo si. Io vado d'accordo con tutti perche e una bella cosa. Per tutti due gruppi c'era l'armonia.
Translation:
There was a school (for learning English) but I never went. I learnt English at work; it is there that I learnt. I read the newspaper, in my own mode perhaps, but I am happy reading the paper. I learnt English by reading comics, but not books.
Often the children (her grandchildren) come over and say: 'Grandma, read us a story' and then they help me saying: 'No, grandma, you say it like this'.
(Speaking of her contribution to the tapestry): There is the sea that separates us. I did this (column three) because Trieste is a port. In Trieste we have big shipyards because ships are built there.
We did it all together because we worked together.
In Australia I have a good life. I don't feel homesick for Italy.
(Working on the tapestry) helped me because we were all together, talking. Being together helps a lot. Now (in retrospect) I understand (more clearly) what we achieved. It was wonderful, all working together.
(P10, a Greek embroiderer) was the best. She was very nice. She chatted with us. She told me how she went to Port Lincoln with the design (the Tapestry). It was an exhibition. The main part (of the audience) was Italian, but she told me that: 'I made myself understood. They were all pleased and they made a big fuss of me.'
In terms of making strong friendships, no, but in terms of getting on well together yes.
I get along with everyone because it is a beautiful thing to do. For both groups there was harmony.

Participant 14. Working on the project was a fulfilling experience for P14. She enjoyed the social interaction and the interconnecting strands discovered through sharing ideas and working together. She was more than happy to share in the life of another cultural group and discover so many common areas of bonding. Indeed, so successful was this aspect of the project that P14 was able to join with her sister, P17 and work successfully with two Greek friends on another tapestry for the Unley Library. P14 found the confidence to continue her needlework and the celebration of Greek, Italian and Australian culture in this interdependent undertaking. The four women embroidered a streetscape for the Unley library that depicted the historic Unley Post Office built in 1880 and the Unley Institute building also built in 1880:

> *The first Institute was erected in 1880 and the Mayoress (Mrs. Townsend) laid the foundation stone.*
> *The first Post Office stood at the corner of Arthur Street and the Unley Road. On the day when the foundation stone was laid May 22nd, 1880, flags waved in the breeze; the children, (about 30 in number) sang; and representative men gave addresses.*
> *(Excerpts taken from the History of Unley & Goodwood*
> *Unley Public Library – AR 994.2, P.14.)*

The excerpts are of interest because they give an indication of the type of research the embroiderers undertook in order to have an understanding of the streetscape's significance. The four women spent a great deal of time together working days, nights and weekends to complete the tapestry by the due date. They spent many hours working on an original drawing created by local artist, Ivan Rehorik. P14's sister had applied for the commission by responding to an advertisement by the Unley Council calling for interested parties. When her

application proved successful she then invited P14 and their two Greek friends to work with her.

This undertaking clearly illustrates the confidence that *The Journey* project had given P14 and her sister P17 (now deceased). It also demonstrates the total ease with which they undertook an historical project for their local council. They were clearly able to participate in the life of the community and form cross cultural attachments that spoke of very solid bonding. P14 and P17 were very clearly at the level of incipient polyvalency.

P14's perceptions:

> *When we first moved to Adelaide I felt so homesick. I felt so lonely. I saw nobody. I felt better when my sister came from Italy. I used to visit her nearly every day.*
> *It was good working on the Tapestry. It gave me an interest. I met different people. I was sick of being at home and this was a chance to do something different. It was lovely. We worked well together but everyone did their own work.*

Participant 15 had many positive comments to make about the project and found it very easy to engage in the life of another culture because she had found so many common links. These similarities were only made apparent to her through her close association with the Greek participants whilst making the Tapestry and it was this discovery that lead to much of the Journey's semiotics being focused on the interconnectedness of the two groups. P15 also found that the Tapestry opened a new hubris for her and she rediscovered her love of the country of her birth.

P15's humanistic attitude and her facile crossing of cultural borders situate her clearly at the threshold of incipient polyvalency.

P15's perceptions:

> *(Speaking about the semiotics representing interconnectedness in the Tapestry) This is the eidelweiss – the stella alpina – for the North of Italy and the poppies for Greece. These are the Australian flowers – the sturt pea, some wattle and waratahs. So that's like the two countries and the country where we are now. It represents the coming together and being part of Australia.*
> *In the centre is the greek mosaic knot. Its links are intertwined. In Italy and Greece we tend to have a lot of mosaics, a lot of artwork, connecting the two. Apparently they did some research and found this was something that was used in the crossing over. A lot of the culture came from Greece because a lot of Greeks settled in Italy, like in Sicily and places like that, in the South of Italy. So there's a lot of blending of the two countries.*
> *Being like that together, all the women, it was good because the Greek and Italian people often don't mix a lot. People say these two cultures have never got along but I don't understand because they are so much alike in many ways. People can come to an understanding and agreement if they will just listen to each other.*
> *Oh yes, it brings out a lot of things; talking about experiences made a lot of people think. I think it made me feel even more Italian. I grew up here so I think of myself as Australian but at the same time it sort of made me realise, oh, I have all this behind me (heritage) and I should be really extra proud of that.*
> *I think being from two countries, as you might say, you're kind of, I think, lucky. A lot of people when they listened to the tape (Starkey, 1993), said: 'Oh, you're lucky. We only have Australia.' Even going back to Europe on a holiday I could almost see the Romans marching.*

Participant 16. For P16 the tapestry had been an opportunity for her to express her gratitude for the peace and happiness she and her family had found in their new home in Australia. She enjoyed working with the Greek women and was both surprised and pleased to find how much alike the two cultures were. She sees the tapestry as a record for posterity that gives people an insight into the migrant

contribution. She was happy to give something back to the land that had offered her so much richness.

P16 was indirectly boosted to fame through her participation in the project. She gave a very moving interview on 5UV about *The Journey* and as a consequence was offered a role in a film. She starred in an episode of a series made by Film Australia called Under the Skin. The series was screened on SBS channels in Australia and has received considerable acclaim overseas.

P16 loves her life in Australia and was pleased with the opportunity her work on the Tapestry gave her to participate for a time in the discovery of a third culture. P16's willingness to cross cultural borders and explore common bonds is evidence of her positive, incipient polyvalency.

P16's perceptions:

> *We left Italy because of the war. My husband been under the army and all the time called up; all the time called up for many years; for fifteen years from when he was eighteen till he was thirty-two. He was all the time in the war. He was in Germany and when he came home he said he wanted to go away from Italy; most of all he wanted peace.*
> *(Referring to the tapestry) It was good working with Greek women; I never did such a thing before. They are like Italians.*
> *An Australian friend of ours used to say: 'You know your background; you know where you came from; we don't!'*
> *We've done something to remember; to remember what we did. It's for the future; for everyone. They will know what Italians did; our way of living. A woman can do what she wants here but in our country, Italy, no!*

A study of the outcomes of the Tapestry 1991-1998.

The analysis, in the previous section, was made by the observer, in this case, the researcher, looking retrospectively at a remarkable achievement. However, an educational project is best measured by the degree of successful outcomes for the

participants and its impact in the community. The following is an assessment of the outcomes via an analysis of events in the following sequence:

- Multicultural Librarian's Report
- Personal Levels of Distinction.
- A Model for Success
- Media Coverage
- Exhibitions
- Movable Cultural Heritage

The Multicultural Librarian's Report. The ensuing comparative evaluation is from a participant, herself of incipient polyvalent attitude. Her perspective is the opposite of the researcher's being at once subjective and immediate rather than objective and retrospective. The appraisal is that of the then multicultural librarian and the data source is the Report submitted in 1991 by her, immediately following the completion and launch of the community arts project, *The Journey.* The multicultural librarian, as has been illustrated earlier, was very active in the project having set up and been a representative on the steering and management committees of the project and having undertaken recruitment of the embroiderers and the design and construction artists. Her comments corroborate the retrospective evaluation of the researcher and serve to highlight that the outcomes of the project have remained constant; testimony to the potential for memorable and lasting benefits in learning experiences that are collaborative:

> *The community arts process in this case enabled two ethnic groups to share memories, experiences and skills, and to learn new techniques, such as appliqué, from the artist and each other. The achievements of this situation were two-fold. On the one hand, the women developed a renewed pride in their respective cultures and a personal pride in their own abilities. On the other hand, they were given the opportunity to transcend the barriers of their own language and culture, by meeting as a multicultural group with a common* purpose. I believe that

> everyone involved developed a better understanding of different cultures.
> *A significant feature of the final stages of the project was the cohesiveness of this group of women from two different cultures, who had become enthusiastically involved in an activity at the wider community level, rather than being restricted to their own ethnic community or working in isolation at home. For many of them this was a new experience, but one which broadened their horizons and gave them a sense of worth.*
> *(The Journey Report, 1991; Revised Edition, 1993.)*

Personal Levels of Distinction. Of the 18 embroiderers, just under half (eight) went on to be involved in other community events. The offers made and/or the motivation to participate came as a direct consequence of their contribution to the Journey project.

P14 and her sister, P17 (now deceased) went on to make another tapestry for the Unley Council. The two sisters joined two Greek women and a third Italian woman to make an embroidered streetscape of the old nineteenth century Unley Post Office and the Unley Institute building. The streetscape is still on display in 2002, nine years later, in the Unley Library. For the two sisters this means they now have two items of movable cultural heritage, featuring their needlework skills, on display in the Unley District.

This second project is evidence of the enjoyment, confidence and know-how they developed whilst working on *The Journey* tapestry. It is also testimony to the blossoming of their incipient polyvalence showing how effortlessly they worked between and across the three cultures represented.

P10, P4, P17(now deceased) and P14 (P17's sister), P15 and her mother P16 were involved in making a social history document. They were approached by social historian, Starke, after the completion of *The Journey*. Starke had attended

the launch of *The Journey* and was motivated to record some of the stories in writing and on an audio tape to enrich even further the contribution of *The Journey* to posterity and movable cultural heritage. The women shared their experiences of being migrants in a new homeland and their memoir accounts have been documented in a small book and an accompanying 17 minute audio tape. The publication is entitled *The Journey: A Story of Migration* and it has been part of the Goodwood Multicultural Library's collection since its launch in April, 1993. Again the protagonists, two Greek and four Italian women, have demonstrated the polyvalent ease with which they embraced the three cultures involved.

The degree of interest shown at the local and state level reinforces the research findings of Berry et al (1988) wherein it is stated that the nature of the host society is a pivotal determinant and/or moderator of acculturative stress. If the host society is accepting and polyvalent in outlook then it provides an overarching framework capable of encouraging incipient polyvalence such as that generated through *The Journey* project. Indeed, a pluralist stance on the part of the host country is an essential requisite for the nurturing of incipient polyvalence. This extract from the multicultural librarian's report (1991), gives a précis of the level of interest shown at the Local and State levels:

> *This social history of The Journey received public recognition when it was launched in April 1993 at a special multicultural evening at the Goodwood Library. It has now become a valuable addition to collections held by the Centre of Australian Studies, the State History Centre, the Community Arts Network, the Migration Museum, the Mortlock Library, the Unley Museum and the Unley Library Service.*
> *The extracts from the poignant stories told by these women, as published in Tarantella, are particularly worthwhile reading.*
> *(The Journey Report, 1991, p.29)*

A Model for Success. The Open Access College run by the Department of Education and Children's Services was fired with enthusiasm after the launch of *The Journey*. It expressed interest in compiling a video that outlined the making of the tapestry, including interviews with the participants themselves. The video is now part of a list of resources available to students living in outback Australia who are studying on line and/or via television.

The embroiderers' participation in this project is again evidence of their ability to cross cultural borders, working facilely with and within other ethnic and/or dominant groups:

> *The Education Department's Open Access College read the publicity about The Journey and sought the Goodwood Library's assistance in producing a video detailing the creation of the embroidered artwork. This video, which also features interviews with the participants, is now part of the College's curriculum for isolated students living in the outback.*
> *(The Journey Report, 1993:29)*

The Journey tapestry inspired other projects such as that undertaken by Scotch College. The Parents and Friends Association followed the media coverage of the tapestry's launch and this motivated them to embark on their own community arts project. They consulted with the staff and the participants at the Goodwood Library to discuss the details of planning and budgeting and then went ahead with their own embroidery display. A group of needlework artists set to work and created some embroidered banners and shields that are now on permanent display in the College Chapel. The example of Scotch College's endeavour illustrates the domino effect of good modelling which in turn helps increase the interest in creating and

preserving movable cultural heritage that connects people with their past and posterity:

> *Scotch College Parents and Friends Association also read about the creation of The Journey with great interest. A private viewing and consultation with the Goodwood Library staff lead them to embark on their own community arts project. They subsequently produced a series of shields and embroidered banners which now hang in the interior of the College Chapel. (The Journey Report, 1993:29)*

Media Coverage. The amount of interest generated by the publicity given to *The Journey* is evidence of the crucial role the host society can play. In this instance the then Community Arts Officer of the State Library of South Australia, worked in tandem with a media representative from the promotions firm, Burson-Marsteller, and together they were able to maximise the media coverage given to the project. No less than seventeen articles appeared and the coverage extended over local, state and national media as the table opposite illustrates. All the personal distinction opportunities mentioned earlier stemmed from this plethora of host society promotion and publicity, making it apparent that an overarching polyvalent approach to community assistance is a path to fruitful outcomes for many.

The wide media coverage provided the women with many experiences of community acceptance but it also gave them a chance to emphasise the symbolism of the tapestry that in many instances was a tribute to the host country itself. An example of this was the Press Release in March, 1991 that heralded the harmonious crossing of cultural borders via the Hills Hoist:

> *Migration and Hills Hoist may seem an unlikely combination but for Greek and Italian migrant women, they have a special significance together.*

The uniquely Australian hoist came to symbolise life in their new country for many of the women who arrived here in the 40s and 50s.
It was the sun, the great open spaces, the different scenery and that wonderful device that seemed to be in every backyard that first struck many women immigrants.
The significance of the hoist emerged only recently when groups of Italian and Greek women came together in a multicultural textile project funded through S.A. State Library, the State Department of the Arts and the Australia Council.
(Press Release, March 8, 1991.)

The extent and quality of the media coverage also promoted the realisation that each individual has something of value to contribute. Indeed other minority groups, such as the community group at Rosewater, were inspired to achieve the same goals:

From a small beginning The Journey grew into an exquisite and colourful textile wall hanging that has gained recognition as an important work of artistic and cultural value in the community. Its success can be measured by the amount of local and national publicity it attracted, as well as by the number of requests made by various organizations to book the work for exhibition. It even reached the attention of a community group in Rosewater, who were embarking on a similar project. Approximately 20 women from this group visited Goodwood Library in May 1991 to view the finished work.
(The Journey Report, 1993: 16)

Table 6.2 Media Coverage given to The Journey 1991-1993:

LOCAL	STATE	NATIONAL
Article in the Greek News Weekly. 2/5/1991	Radio interview on 5EBI; 11.00 a.m. 8/5/1991	
	Television interview on SAS Channel 7 ' A Touch of Elegance' 10.50 a.m. 13/5/1991	
	Radio Interview on 5UV, Arts Program; 7.00 p.m. 13/5/1991	
Article in the Courier Messenger. 15/5/1991	Article in Traditions and Visions Magazine. June, 1991	
Article in the Courier Messenger. 19/6/1991	Article in AGORA: publication of the SA Working Group on Multiculturalism in Libraries. Issue 34, August, 1991	Photographs and article in the Australian Women's Weekly.July, 1991
Article in Unley Town Crier. July, 1991	Photograph and article in Artwork Magazine. Issue 12, September, 1991.	Photograph and article in 'Local Councils using the Arts to Build Better Communities – an Action Guide for Community Leaders' Australian Council National Publication. August, 1991
	Front Cover of Public Libraries Annual Statistical Report. 1990/91	Article in The Hills Herald – Hills Industries Publication December, 1991
	Photograph and article in Rapporter SA Community Development Magazine. Summer 1991/92.	
	Articles and Photographs in Textile Fibre Forum Magazine. Issue 33 1992.	
	Photograph and Article in Artwork Magazine. Issue 20. September, 1993	

(Table compiled from list of publications recorded in *The Journey Report*, 1993:14)

Exhibitions. From 1991 to 1993 the completed embroidery, *The Journey*, was given an even wider introduction to the community via a series of exhibitions in which the tapestry toured the state. The tours unfolded after the initial launch and exhibition in April, 1991 at the Goodwood Library. The table opposite shows the extent of the kudos including exhibitions at venues that were hosted by a series of diverse ethnic groups, local community centres, state and national institutions. The table of venues is evidence of the wide reaching rewards possible when host country and cultural groups combine their efforts and work in harmony.

The multicultural librarian's evaluation of these exhibitions makes note of the wide ranging benefits that ensue from and enrich dynamic interaction between cultural groups. It provides opportunities for diverse groups to meet at the threshold of incipient polyvalence:

> *We believe The Journey has promoted multiculturalism in the arts both by its theme and by its presentation of the different skills possessed by Greek and Italian women. As one views this work of art in its entirety, the impact of the images leaves an impression of the coexistence and inter relationship of three distinct cultures- Italian, Greek and Australian...*
> *Wide publicity and numerous exhibitions have given the artwork considerable exposure. In turn, this has raised community awareness of the rich cultural diversity that exists in the City of Unley, and has ensured greater recognition of the contributions made by people from non-English speaking backgrounds to the cultural life of the community.*
> *(The Journey Report, 1993: pp.16-17)*

Table 6.3 Exhibitions of *The Journey* 1991-1993:

LOCAL	STATE	NATIONAL
Fullarton Park Community Centre - August, 1991		
Unley Civic Centre Library - Sept., 1991		
Unley Citizens' Centre – 1-19 October, 1991		The National Arts Week celebration at Fullarton Park Community Centre. 20th October, 1991
Seniors' Week celebration at Masonic Centre, North Terrace 24th October, 1991.		
Unley Museum, Nov-Dec., 1991		
Unley Civic Centre foyer, January – March, 1992	Eyre Peninsular Cultural Trust, Port Lincoln, May-June, 1992	
Dimitria Greek Fair at Bonython Park, 14-15 November, 1992.	Centre for Australian Studies, Flinders University, December, 1992	
	Migration Museum February, 1992	
Clarence Park Community Centre – Open Day 30th June, 1993		
	Exhibition Hall, State Library of South Australia, Aug – September, 1993	

(Table compiled from list of exhibitions recorded in *The Journey* Report, 1991, 2nd Ed. 1993:15)

Concluding Comment

It is increasingly evident that 'continued loss of linguistic, cultural and biological diversity will have dangerous consequences for humans and the Earth ... (and that) understanding of human agency within the natural world, and the cultures which direct that agency, is becoming increasingly important to a holistic view of diversity' (Terralingua, 1997-2002: 1-2).

The data presented in this chapter of the investigation are encouraging evidence that cultural variety provides an important means of making people experience interconnectedness regardless of race or creed.

The overall evaluation of the project has been that it was beneficial for all participants. Cultural bonding of an impressive nature transpired wherein two historically opposed ethnic groups came together for a common purpose and worked at identifying the aspects of cultural heritage that they shared such as the domestic industry of needlework and a shared hubris for their respective ancient civilisations. They worked together as women who had shared many of the same experiences because they had come to a new land in the same era and had faced many similar, life-changing experiences such as anomie, adaptation and acculturation.

The following chapter will focus on the semiotic content of the tapestry itself, preserved as it is for posterity, as a visual memoir of the cultural bonding experienced by the female artists who created *The Journey*.

"My country,
My new life,
Hope"
(Participant 4)

CHAPTER SEVEN: CREATIVE EXPRESSION AND SEMIOTIC ANALYSIS IN QUALITATIVE RESEARCH

My new country, my new life, hope
(Participant 4 – words embroidered at the bottom of column 4 in The Journey)

This chapter will examine the images and motifs of *The Journey* tapestry with the intention of illustrating the important cultural data provided in this particular data source of individual and group memoirs, presented and preserved for posterity through visual, creative expression.

Creative Expression as Research Data

There has been considerable exploration of the use of creative expression within the academic research framework. Brearley (2000) claims that the use of poetic text in her representation of data enabled her to present a more accurate reflection of the original data. In her synthesis of research in this area she cited global opinion on the purpose of using allegory and metaphor:

> Some human experiences are so complex...that creative forms of representation can reflect their texture more evocatively than traditional academic text...Creative forms invite us to develop insights (Banks &Banks, 1998, Bjorkvold, 1992; Ellis, 1997; Richardson, 1997
>
> Each person who chooses to engage and make meaning of the data, breathes new life into the texts (Jipson & Paley, 1997)
>
> Through creative forms, we are given the opportunity to see, experience the ordinary and learn to understand in new and different ways (Morgan, 1996)
> (Brearley, 2000, pp.1-5)

Brearley et al's comments refer to the writing of academic texts in particular. However their assessment also holds true for creative texts used as research data. This investigation has chosen to explore the historical and cultural data embroidered forever in the images of a tapestry made by eighteen Greek and Italian

women. The tapestry is a recount of their journeys to a new life in Australia. A study of a creative form such as this tapestry weaving can very definitely help us to understand in new and diverse ways (Morgan, 1996) given that the visual text of *The Journey*'s embroidery provides a memoir account of a journey of immigration. The importance of this tapestry as a significant data source cannot be over emphasised. Indeed, a hand woven tapestry such as *The Journey* is a cultural document of considerable significance. *The Journey* is a visual narrative that explores personal and cultural memories. We find colour, technique and cultural richness interwoven to produce engaging images and motifs strongly representative of group core values. Eighteen women provided their personal recounts of immigration and resettlement in a new land and the visual document they have created stands as a primary, eyewitness telling of those events. Posterity would have been deprived of an important evaluative perspective had the women not undertaken this visual documentation of their experiences.

For the purposes of analysis and related synthesis undertaken in this research, semiotic analysis using the Peircean model (Peirce quoted in Halton,1992) was deemed an effective means of analysing creative signification in *The Journey* tapestry because of its very distinct links to the humanistic sociological theory that constitutes the overarching framework for this inquiry. Znaniecki (1927) and his emphasis on the important role of the participant is commensurate with Peirce (1839-1914) and his notion of Thirdness and the related need to include the Interpretants' evaluations if we are to determine any given signification (Peirce quoted in Halton, 1992).

Similarly, semiotic analysis has a definite compatibility with core value analysis (Smolicz 1981) because both theories emphasise the pivotal nature of the interpretants' views. A symbol is given its importance by individuals and individuals, in turn, are influenced by the groups they interact with: it is ultimately the degree of importance given that determines whether the signification represents a pivotal value (Smolicz 1981, Peirce quoted in Halton, 1992).

The Tapestry Itself

The Tapestry as data has been analysed within a framework that encompasses the abovementioned theories. Semiotic analysis, using the Peircean model was an invaluable addition, because the main source of data was visual, movable, material culture that told a story that was important to the artists who created it. The symbols contained in the visual representation needed to be opened up and explored and semiotic theory provided the means.

Shared Symbols. Semiotic analysis of the tapestry assisted understanding of the detail and depth of the meaning inherent in the Tapestry and simultaneously invited reflection on the notion of intercultural interconnectedness as both portentous and relevant in pedagogical models related to second language curriculum.

A brief description of the methodological procedure for the semiotic analysis. In the first instance *The Journey* was studied with a view to joining the threads of purpose and meaning gathered from the interviews with participants and other collated data. The identification of recurring symbols and motifs and related themes emerged so that it was then possible for the researcher to construct an illustrative table. The table that resulted is presented in Table 7.1. It was compiled

from several sources: the original design model, (Appendix Cii) the tapestry itself, (Appendix Ci and Ciii) and the relevance of content particulars as perceived by the embroidery artists themselves. Application of the Peircean model of semiotic analysis (see chapter four for a detailed presentation of Peirce's semiotic theory) then permitted a deeper study of the signification and enabled an associative linking of symbols and perceptions to thereby clarify more accurately the meaning given to the events and motifs that constitute the texture and composition of the tapestry. Thus, for example, the Hills Hoist that appears twice in the tapestry, is representative of more than a clothesline. For the participants, the Hills Hoist (the representament or symbol itself) was an important part of daily ritual: as an object it was, in this instance, an index of quotidian life. For the interpretants it was a reminder that Australia was a land of promise and opportunity; they had moved into the spaciousness of a backyard and a clothesline and left behind the crowded apartments and the meagre string of rope, essential for drying the clothes, stretched across cramped balconies.

The semiotic analysis was undertaken using the following format. Firstly a series of tables was compiled to identify and display the shared interests. In the first instance, table 7.1 summarises the data of the whole tapestry with Column A listing the shared features in the homeland before immigration; Column B presenting the current shared values identified as part of the participants' Australian lifestyle. These were values and links identified by the participants and they emerged through discussion and/or evaluation of already collated acculturation data relevant to the period of time covered in the Tapestry, namely, 1950-1990.

Column C features the shared expectations and acculturation factors experienced in Australia.

Each column will be analysed separately using the Peircean model (Peirce quoted in Halton,1992). This means that each motif will be analysed closely to decipher and clarify the meaning it had for the interpretants. What is the real significance, for example, of a Hills Hoist, a ship, a shipyard, or a grapevine? The format will include firstly, presentation of the appropriate table (A, B or C) followed by discussion of the particular signification represented in the designated column and combined with a focus on why the participants felt it to be important.

The analysis will begin then by presenting Table 7.1 which provides the division of the whole tapestry into a series of recurring themes and motifs identified by the researcher and based on the information provided by the participants through interviews with the researcher in 1998 and via other existing media and cultural data published in the period 1990-1993, made available to the researcher courtesy of the Goodwood Library archives. Three main themes emerged and these are presented in Columns A,B,C of Table 7.1. In Column A the motifs collated relate to shared sociocultural features in the homeland and these were identified specifically as the village oven or the forno; the wildflowers of home; the sea that linked and separated the eighteen participants from the land of their birth; the family, both nuclear and extended, that was honoured by both Greek and Italian participants and the very significant craft of needlework so important to both cultures.

In Column C the motifs relate to shared sociocultural features in Australia, identified as shared values by both the Italian and Greek participants. Specifically, these included the important features of the participants' backyards, namely, the Hills Hoist clothesline, the grapevines and the winemaking facilities and the olives and the olive trees that all provided important domestic industry and/or sustained a subsistence economy. Very important to both groups were the children: Australia provided education for all and that meant that even their daughters could receive an education. Children also helped the eighteen participants to acculturate; to feel important links with Australia, the land in which their children were born.

Column B, the middle column, was so placed because these were the motifs that the women themselves identified as representative of intercultural links that made them feel very interconnected as a group. They felt bonded as women who had shared common experiences, who had a shared hubris in the triumphs of the ancient civilisations of both Greece and Italy. The motifs represent the unity they felt: the ships, the suitcases and the journey by sea to a new land and a new beginning; the knots in the central panel of the tapestry placed there, by the women, to symbolise their sisterhood, bound together in their shared experiences; the shared images are so called because every motif included in the tapestry was there with the full consent of all the participants.

Table 7.1:

Division of the Tapestry into Key Themes and Motifs

(with each column representing One Key Theme and related recurring Motifs)

COLUMN A **Key theme** **Shared Sociocultural Features in the Homeland**	**COLUMN B** **Key theme** **'Una Cosa Integrata' : An Integrated Affair : Interconnected**	**COLUMN C** **Key theme** **Shared Sociocultural Features in Australia**
Key recurring motifs in the tapestry Il Forno : the Village Oven	**Key linking motifs in the tapestry** The Ships: the journey	**Key recurring motifs in the tapestry** The Hills Hoist
I Fiori : the Wildflowers	The Suitcases: the courage	The Grape Vines
Il Mare: the Sea	Two Homes : one in the heart	The Wine Making
La Famiglia: the Family	The Knots: bound together	The Olives – the Olive Branches and Trees
The Needlework: creative expression	The Created Images: shared memories	The Children : the joy of existence

The analysis now moves to a closer look at each of the columns presented in Table 7.1 in the order of column A, shared sociocultural features in the homeland, Table 7.2, followed by column C, shared sociocultural features in Australia, Table 7.3. The analysis concludes with a discussion of column B, Table 7.4, and the integrative aspects of the project as identified by the Greek and Italian participants themselves. The reader is presented with a summary of each column first so that the salient Peircean features of Object, Representamen and Interpretant (Peirce quoted in Halton, 1992) are clearly identifiable. A general discussion of each symbol follows with focus rotating twixt some or all of the following aspects depending on the data available for a discussion that was a true reflection of the participants and the two cultural groups they represented. The aspects (Peirce quoted in Halton, 1992), as presented in the tables, are the Representamen (the motif or symbol itself), the Object (the significance that the symbol has at the societal level with an example being that the grape vine represented domestic industry (wine making) and fruit for the table (subsistence horticulture) and any Interpretants' comments available, related to the significance of the symbol.

Table 7.2:

Column A: SHARED Sociocultural Features in the Homeland
A semiotic overview using the Peircean Model:
Object, Representament, Interpretant

DETAILS OF COLUMN A:

OBJECT (What the symbol represents)	**The family Daily bread**	**The wild flowers**	**The Life styles and the journeys to Australia**	**Nuclear and extended family life**	**The Matriarchal Strength**
REPRESENTAMENT (the symbol itself)	**IL FORNO (the village oven)**	**I FIORI (the flowers)**	**IL MARE (the sea)**	**LA FAMIGLIA (the family)**	**NEEDLEWORK**
INTERPRETANT (the meaning the symbol has for the participants)	Important to Greek and Italian communities who baked the family bread in an oven or Forno shared by the whole village	Wild flowers unique to the homeland were nostalgic reminders of the mother country for both the Greek and Italian women, on the one hand, and symbols of Australia , their new home, on the other.	The Greek and Italian women saw Il Mare or the sea as a source of food and a means of livelihood in the areas of fishing and shipbuilding. All the women had made the journey to Australia by sea so the sea represented both a link and a separation.	All the embroiderers felt strong links with both the land of their birth and their new home in Australia. This was largely due to the fact that they had strong familial links in both countries. Both groups had a very strong sense of the importance of the family, both nuclear and extended.	Both the Greek and Italian embroiderers valued the importance of needlework in their respective cultures: the women prepared the dowries, furnished home and hearth and provided clothing for the family through their needlework. They also contributed to the family income by sewing for the wealthy.

Discussion of Column A: Semiotic Analysis of the Shared Sociocultural Features in the Homeland:

Il Forno – the Village Oven

The *forno* is featured in the Tapestry in the second column (Appendix C iv) and its inclusion was important to both the Italian and the Greek participants. The forno was similar to a large communal kitchen with one and sometimes two very large wood ovens that operated daily. Families belonging to particular communities were able to take their home made dough mixture to the forno and bake their weekly bread supplies.

P5's recollections are worth noting:

> It was good to work with Italian women. We feel like sisters. We have to share something; especially with Italians I like it very, very much; especially the *forno.* It was the most exciting thing. It represents both countries; the table has to have bread, this is our life. I knew we were the same. We did the same things back in our home country.

P17 the Italian artist (now deceased) who embroidered the Forno

(see Fig.2, p.205) had this reflection to make in 1993:

> There is the bakery where the bread, the pizza were made. Each little town used to have an outside bakery. Everybody used to make their own bread. In our town we had quite a few. It was all wood – no electricity or gas, of course. They grew wheat and ground it themselves. No shops to buy bread or pasta. Everything was home-made.
> (from a 17 minute tape entitled *The Journey – a Story of Migration* – interview conducted by Ruth Starke.)

I Fiori – The Wildflowers.

Flowers feature strongly as a major introduction to the tapestry. They spread in radiant colour across the top section that overarches all the columns (AppendixC v). The flowers were chosen after in depth discussion of their importance – in the end it was decided to choose wildflowers that represented all three countries.

P10 spoke of the poppy fields in Greece with nostalgic emphasis. The red anemone tells her story for it too is far from home in a new land. They are buds that bloom in Spring and will therefore always remind her of springtime in the land of her birth.

> I miss the flowers. This is my story; anemones, a red flower in Greece in Spring. I always say in Springtime, when I'm with my friends, I remember the flowers and I cry for that.

For P12 the flowers represent the countries; much like the national flag they are symbols of particular regions. She highlighted the stella alpina which was the wildflower that grew in the fields of her hometown in Northern Italy.

> I fiori sono di ogni paese … stella alpina
> (Translation: *The flowers are from each country … the alpine star)*

For P5 the flowers signify intercultural growth: Australia is a huge garden filled with richness because of the abundance and diversity that thrives here. The flowers are a symbol of that diversity. She feels that each of us has the potential to be like the flowers, living in harmony and peaceful caring:

> I see it like a big garden, the most rich country in the world with many, many flowers. We're so lucky. We learn from each other. We become better people because we learn from each other and care.

P15 spoke of the ubiquitous comfort found in the flowers of the homeland and the wildflowers of Australia. The geranium stood as a common thread that linked the two groups because they had both chosen them. The two groups felt it was important to have flowers that joined the threads and simultaneously celebrated diversity:

> Along the top are some flowers we have back home and some Australian native flowers. The Greek ladies added theirs and we both chose red and white geraniums. The Italians from the north chose eidelweiss (stella alpina) from the alps and The Greek ladies chose

poppies. Of course, we chose typical Australian wildflowers: Sturt desert pea, wattle, bottle-brush,Waratah and gumnuts.

Il Mare – the Sea

The sea represented the journey to Australia (Appendix C v). All of the participants had made the voyage to their new homeland by sea so the ocean therefore stood as a symbol that both joined and separated them from their countries of birth and importantly, gave them both – Greek and Italian women - yet another discovered common experience that bonded them in a sisterhood.

For P12, P11 and P13 the sea was a barrier between them and the Southern Cross which they gazed on at night . They needed to cross the ocean to reach their new destination but the ocean would also separate them from their homeland.

P11: Questa e la stella del sud ...(trans: *this is the southern cross)*
P12: si ...stando in Italia pensando quando doveva ...
(trans: *yes..standing in Italy thinking about when one would have to...*
perche qui c'e la barriera. (trans: *for here is the barrier)*
P13: si ...c'e il mare che distacca (trans*: yes ... there is the ocean that separates)*

La Famiglia – the Family

Family Patterns. All 18 participants came to Australia over a period commencing in 1948 and continuing until 1963 (see Appendix Bii, for specific details). This meant that they grew up in their homelands of Greece and Italy with years of birth spanning the period 1922 - 38 with the exception of P7 and P15 who were born in the 1940s.

This interim period between the two world wars is characterised by a family model vastly different from that which emerged following the economic fluctuations that influenced Europe after the Second World War. According to Bertelli (1985), in this aforementioned period between the two wars, we uncover a

model in Italian families that places 'great stress on domestic life values in the primary socialization of children.' (1985:38). In a similar vein, Mackie (1975) states that 'Greek networks are typically dominated by kin, and it is in these networks that a "dialogue of values" takes place. Children are normally the catalysts in this dialogue.' (1975: 106, author's italics)

This strong allegiance and respect for kinship are dominant core values for all the participants and are a marked feature of the semiotics found in the tapestry. This continuance supports research data showing that Italian and Greek migrants, from the early post Second World War period, maintain respect for traditional family models. According to Hearst (1985) a study of Greek families 'concluded that many traditional family values were relatively untouched in Australia' (1985:139). Bertelli (1985) found that 'it is not uncommon for Italian parents, who have fulfilled their dream of returning to their own town of origin ...to discover (due to, among other things, the changing nature of family structure and cultural mores) that they are strangers in their own country.'(1985:71)

P5's comments certainly highlight a strong, shared commitment to family:

> This is our life. I knew we were the same. We did the same things back in our home country. We have common threads with Italian culture. How to hold the family together. We want our kids to learn how to live, good people,fair. My sons: I am so proud of the people they are.

The construction artist of the embroidery project commented on the schoolgirls embroidered in the bottom section of the last column (see Appendix C vi):

> I learnt a lot about their experiences and was very conscious of how it must have been to see Australia in the 1950s...through the eyes of Greeks and Italians from such a different culture. Their commitment to their families was paramount. The Greek women

> insisted on the schoolgirl section – it was paramount to them that their daughters had an opportunity to have an education.

The Needlework: Creative Expression

The Blending of Cultures. Smolicz (2000) believes that the experiential impact of the meeting of two or more cultures can inspire creativity and that 'this synthesis of different cultural elements' (2000:60) can assist integration. He uses the example of Polish folk art in Australia to illustrate his point:

> The... way to integrate is by accomplishing a synthesis of different cultural elements, for example... through developing new artistic forms by drawing upon both Polish and Australian traditions. The process has been documented by the 'Roses and Red Earth' exhibition of Polish folk art in Australia. It is especially pronounced in the paintings on glass by Kinga Rypinska where dramatic visions of Australian cities are based upon the Polish traditional technique that she has successfully grafted onto the contemporary Australian urban landscape.
> (Smolicz in M. Wronska-Friend, 2000:60-61)

Whilst Smolicz' example is made with specific reference to Polish folk art in Australia, the notion of 'creative synthesis' (2000:61) can certainly be descriptive of other intercultural, artistic endeavours, such as the tapestry, *The Journey*. Here too, Italian and Greek women have used folkloric needlework to visually represent their journey to Australia, embroidering colourful images of their two homes and the sea expanse that separates them. Two traditional techniques that were used to create this visual cultural heritage of the two homelands were cross stitch and trapunto. Both techniques warrant a brief description:

> A cross stitch is a tiny, tiny stitch with widespread fame ... In the past, experienced needleworkers were available to pass on their skills to beginners within the home environment. There existed an oral tradition of easy, spontaneous words and gestures through which the craft was taught in the calmer moments of the day... Cross stitch is a technique that was the most popular and widely used embroidery stitch of the last century... It is geometrical, regular and simple to follow ...simply work twice in diagonal directions, crossing one stitch

> over the other. It is sometimes called square stitch because of this basic structure and also because cross stitch designs are usually drawn on to graph paper – every square represents a stitch... With colour and tone it is possible to create greater clarity of designs and a three dimensional effect...
> (E.Filippa & M.Schiaffino, (1992: 7-8) Translation: M.S. Rossetto)

In the tapestry the Australian suburbs depicted in panel four were drawn from an original photograph and then set out on graph paper so that they could be embroidered using cross stitch (see Appendix C vii). A similar preparation process was repeated for the middle border of embroidered knots modelled on an ancient mosaic.

Another frequently used traditional technique was trapunto when a three dimensional or quilting effect was required:

> *Trapunto* is a high relief worked through two layers of cloth. It has gained great popularity in Italy and can be of various styles. *Florentine trapunto* ... requires the use of semitransparent materials such as silk...for the right side of the work. This top layer is placed over another stronger, but soft, opaque material ... for the lining. The design ... is drawn on the back of the work. A fine running stitch is made following the drawing. Then on the lining side, colored yarn is strung between the two layers until the area has been filled. Areas may be rethreaded as many times as necessary to obtain the same overall texture. The colored yarn filters through the transparent top layer, providing colour as well as relief...
> (Extract from *The Journey, Goodwood Library – Embroidery Samples,* 1991:198 of a printed page.)

Trapunto quilting was used in the second panel to embroider the marble cherub. Similarly trapunto was used to represent an Australian home or shed. The top section in panel three (see Appendix C viii) is a particularly moving use of trapunto to immortalise a memory:

> (P13) from Trieste donated the red printed souvenir scarf from her home city which she and her family had left as refugees. This fragment re –embroidered became the device used to express the texture of memory ...
> (Design Artist's Report: *Textile Fibre Forum*, No. 33, 1992:15)

Table 7.3:

Column C: SHARED Sociocultural Features in Australia
A semiotic overview using the Peircean Model:
Object, Representament, Interpretant

DETAILS OF COLUMN C:

OBJECT (What the symbol represents)	**Daily Ritual**	**Subsistence Economy**	**Subsistence Economy**	**Subsistence Economy**	**Family Life**
REPRESENTAMENT (the symbol itself)	**THE HILLS HOIST**	**THE GRAPE VINES**	**THE WINE MAKING**	**THE OLIVES**	**THE CHILDREN**
INTERPRETANT (the meaning the symbol has for the participants)	P10 tells how the calostera.. for hanging the clothes was new to them. In this new land there were things that made life less of a burden – a reminder that Australia was a land of promise	P16 has featured the vines in the embroidery to represent the role of the husbands many of whom were expert winemakers.	Wine making and its fruits provide both Italian and Greek families kept up in Australia.	The olive tree focus of the future: food and cooking oil for the family table.	Children make the struggle and the striving worthwhile.

Discussion of Column C: Semiotic Analysis of Shared Sociocultural Features in Australia

The Hills Hoist.

Both the Italian and the Greek women saw the Hills Hoist as representing better times and it is significant that it is featured in both column three and column six of the Tapestry. The women were overawed by this impressive device which seemed to feature significantly in nearly every back yard. The Hills Hoist stands as a theme that is woven into the tapestry and encapsulates the initial impressions of a new land of promise and plenty.

It was P16 who initiated the hills hoist focus when she presented a photo of her family that she wanted to reproduce in the tapestry. It was a photo of herself, her husband and children taken in 1961 showing them gathered for a family barbecue in the backyard under the hills hoist (see Appendix C vi). She recalled that in her first memories of Australia she carried the image of rows of picturesque houses with a hills hoist in each backyard. There had been nothing like it in Italy. The photo triggered a lively discussion of the impact of the hoist on their lives and it features now, intricately embroidered as a lasting testimony, in the bottom section of column three of the tapestry. Indeed, beneath the family gathered in the backyard beneath the hills hoist, these words are embroidered and recorded for posterity:

> Australia voleva dire per noi avventura – spazio – sole – lavoro e sopratutto pace (*Translation: For us Australia represented adventure – space – sunshine – work and above all peace)*

P13 recalled writing to her family shortly after her arrival and lauding the new phenomenon:

You must see the beautiful thing we have here to hang clothes on.

P3 was likewise fascinated by the number of domestic appliances in Australia and in particular, she was intrigued by the Hills Hoist clothes line because:

In Greece we only put up a rope or clothes were put on bushes ....

P16 marvelled at the contrast and the modern conveniences:

> One thing I really liked were those clotheslines. They were so useful. We never had that in Italy – we just put the washing out where we could. Also, what do you call them – mops. We used to get down on our knees to wash the tiles.

For P4 from the Greek Island of Amorgos, the Hills Hoist is unique to Australia and 'it was only natural to include it in the embroidery'.

The Design Artist who worked with the Greek and Italian women to discuss their ideas and share their recollections said that views on the clotheslines were unanimous:

> Everyone agreed about the Hills Hoists
> *(from Textual Fibre Forum Magazine, Issue 33 – 1992)*

P4's contribution confirms their fame:

> Some people, when they retire and go home to Greece, they take them with them, or they take them as presents when they go to visit their relatives.
> *(from Textual Fibre Forum Magazine, Issue 33-1992)*

Hills Industries Limited, a South Australian based company, was so impressed with these accolades that it donated additional funding to ensure the completion of the project, providing in addition a pre-strung foldaline hoist to complement the wall hanging when it was displayed in the Library. The tapestry stood as a truly intercultural exchange that involved an ever widening circle of interested parties.

The Grape Vines.

The grape vines were popular in the Greek and Italian women's new homes

in Australia and as such they feature significantly in the Tapestry. They were a multipurpose feature. Aesthetically, they provided verdant beauty and shade in summer for a myriad of family gatherings. An actual photograph showing the grape vines cascading in the background was reproduced in the Tapestry depicting such a reunion and P15 reflected that:

> The Australian scene (in the bottom of column three) is a typical backyard scene of my family sitting having a picnic under the Hills Hoist.

As well as creating a picturesque ambience the grape vines provided nostalgia therapy standing as they did as a constant reminder of their home and family across the ocean (see Appendix C ix). According to the design artist who worked with the women:

> We saw the re-creation of their former environment in Australia: the grape trellis around the house and the wine still in the tin shed or the olive trees in the garden.
> *(from Textual Fibre Forum Magazine, Issue 33-1992)*

The wine making

Wine making (see Appendix C ix) was an important domestic industry in both cultures and many of the participants' homes in Australia had wine making facilities in the backyard. P12 spoke of the embroidered barrels as important because they represented:

> I barrili per fare il vino *(* trans: *the barrels for making wine)*

while P16 remarked that it provided a partial livelihood for her spouse:

> My husband was an expert winemaker and we had a cellar and you can see the vines and the cellar in the embroidery (column three)

The Olives

The Olive tree (see Appendix C vi) and its fruits provide both food and cooking oil for the family table. The Olive tree is a familiar landmark in both Italy and Greece. When P10 commented on the significance of the olive tree in the tapestry she recalled that:

> I come from a part with a lot of, lot of olive trees ... most of the people live by it, in Italy and in Greece ... and that's why we did the olive tree.

The Children

The Design Artist who worked with the Greek and Italian women and heard their initial recollections affirmed clearly that children were the focus of their nurturing and striving (see Appendix C x):

> For most of these women, there had been no opportunities for education. In Italy, Mussolini had closed the schools and the few Greek women who unconventionally went to school had had this disrupted by the war. In Australia, they could own a house and their children – including their daughters, could go to school.
> *(from Textual Fibre Forum Magazine, Issue 33 – 1992)*

For P12 children gave the women a sense of belonging in their new homeland Australia:

> For us after 40 years we can speak of Australia as our Country ...The land of our children

Table 7.4:

Column B: SHARED Sociocultural Features : Interconnectedness
Una Cosa Integrata – an Integrated affair
A semiotic overview using the Peircean Model:
Object, Representament, Interpretant

DETAILS OF COLUMN B:

OBJECT (What the symbol represents)	**Travel and Work**	**Travel**	**Dwelling Places**	**Motifs**	**Motifs and Designs**
REPRESENTAMENT (the symbol itself)	**THE SHIPS**	**THE SUITCASES**	**TWO HOMES**	**THE KNOTS**	**THE CREATED IMAGES**
INTERPRETANT (the meaning the symbol has for the participants)	The ships represented the journey to Australia; the ship building that provided a stable income; the fishing industry that provided a livelihood and food for the table.	The suitcases feature widely in the tapestry and represent the courage they had needed to leave their homelands with so little in search of a new beginning.	The shared sentiment felt by both the Greek and Italian women was that they would always have two homes – their home in Australia and the memories of their homeland carried in their hearts.	The making of the tapestry had lead to the discovery that they were two groups of women from different countries but that they were united as immigrant women who shared many similar cultural values and memories of both the joys and hardships of resettlement in a new homeland.	The embroidered images represented the shared hubris and the shared memories of the journey, settling in, discoveries and dreams realised.

Discussion of Column B: Semiotic Analysis of Una Cosa Integrata: An Integrated Affair.

It was Participant 12 (1998) who first described the making of *The Journey* tapestry as an integrated affair:

> *Il significato e che noi abbiamo lasciato una cultura e siamo venute a un'altra cultura; un posto dove si doveva apprendere tante cose e nello stesso tempo 'you had to give and take'; dovevamo fare vedere ad altra gente cosa che noi sappiamo fare...*
> *Era qualcosa non soltante interessante ma anche istruttiva...*
> *E stata un'esperienza molto positiva, in ogni campo, molto, molto positiva. E anche adesso ... sono molto entusiaste a sapere, per fa vedere all'Australia che noi siamo capace, cosa abbiamo portato, il contributo degli emigranti: era una cosa integrata.*
> Translation:
> The significant point is that we left one culture and came to another; a place in which we had to learn many things but at the same time 'you had to give and take'; we had to show others what we could do...
> (The tapestry project) was not only interesting but it was also instructive...
> It was a very positive experience, in both groups (i.e. Italians and Greeks) very, very positive. And even now ... I am very I am keen to learn, to show Australia that we are capable, to show what we have brought with us; the contribution of migrants; it was an integrated affair.

The Ships: the Journey (see Appendix C xi)

The Ship as symbol. The ship had a unique significance for the Greek and Italian women in this study. It represented their means of escape, their epic odyssey of adventure, adaptation and the search for a new home. Ships were the symbol of a new beginning in a distant land they barely knew. The new land loomed as a gamble at best and a sea of apprehension for those who had heard the stories adrift of host countries' post war attitudes to new arrivals. O'Connor (1996) has located documents that identify xenophobic attitudes to large groups of migrants as early as 1881. The *South Australian Register's* readers were alerted to the fact that

migrants brought angst in their trail and this was illustrated with a recount of a then recent American experience:

> excitement had been caused , and not unreasonably, ...by the arrival of a steamer with 750 Italian steerage passengers, all of the lowest class, absolutely destitute of means ...and without an idea how they intend to obtain a livelihood.
> (*Register,* 16/2/1881, p.5 from an excerpt in O'Connor, 1996:63)

By 1914, the xenophobic stance in Australia had grown considerably as the following account by Federico Gagliardi demonstrates:

> The aversion that the worker population in the Australian Commonwealth shows ... for any kind of immigration, British included, becomes outright hostility in the case of other European races that are not Anglo-Saxon or Anglo-Celtic ... by Australians who in every non-English-speaking person fear an invader who has come to impose on them a language and customs that are different from those with which they were born and bred and which they worship...
> (F. Gagliardi, 1914:6 from an extract in O'Connor, 1996:63)

By the fifties a cold comfort awaited the Greek and Italian women who came to the shores of Australia to make a fresh start. It was a time of suspicion in post war Australia. Although it had been made clear that the nation must 'populate or perish' fascism and dictatorships had inflicted some indelible blows and the Australian Government was determined to keep a vigilant watch. O'Connor reports that 'as late as the 1950s Security and police checks were carried out on those who wished to sponsor friends and relatives to Australia'. (1996:200)

The ship and related maritime industry. (see Appendix C xi) The Greek and Italian women who recounted their journey in the tapestry came from cultures that had thrived on maritime subsistence and industry. Their husbands were able, on arrival, to find work in a range of maritime related fields and were thus able to provide enrichment for Australia and food for the family table. According to

O'Connor both Greek and Italian migrants had commenced fishing in the waters near Port Adelaide, Port Pirie and Port Wakefield as early as the 1900s:

> as regards the influx of Greek and Italian fishermen at Port Wakefield...these men are the fishermen in and around Port Adelaide who follow the fish as they migrate to the shallow waters around Port Wakefield &c about the middle of March to the end of April...
>
> It appears that the Italians do most of the actual fishing and the Greeks buy from them, and make the nets, etc., in some cases having a portion of the catch in return for the use of the nets.
>
> (Report to the Dept of External Affairs, 1903 as cited in O'Connor, 1996:80)

Alongside the fishing industry and related net making, the ship building industry was an additional area in which Greek and Italian migrants were both skilled and prized in Australia. P13 provided photos of shipyards for column 3 of pre – war and post – war Trieste (northern Italy) because 'a Trieste avevamo grandi cantieri perche si faceva le nave. (*translation: In Trieste we had big shipyards because ships were built there).* From this contribution flowed the idea of the ship as the pivotal symbol of the tapestry and this is verified in the Design Artist's recount of early planning discussions published in the *Textile Fibre Forum* Magazine(1992):

> She (P13) provided the photos of a pre-war Trieste shipyard and then a post-war Trieste shipyard so giving us the obvious symbol for 'The Journey' – the ship by which all these women came to Australia. (The ship images were all worked by P15, P16's daughter)
>
> (*Textile Fibre Forum,* No.33, 1992:15)

The ship symbol is thematic and recurs in columns one and six in addition to the abovementioned shipyards in column three. Column one reinforces the importance of the ships and the maritime industries they represented, both in the home country and in Australia, with samples of a lighthouse, the sea and a fishing boat. According to the late, very talented participant, P17, speaking in a recorded interview for *Tarantella*, 'ships left from Molfetta, so we embroidered the

lighthouse and the sea and the main street ' (1993:29). The photo which inspired the maritime images of Molfetta in column one is visible on the opposite page, provided by P14 (P17's younger sister).

Chain migration by sea. According to the aforementioned Report to the Department of External Affairs in 1903 (O'Connor, 1996) there is evidence of migrants supporting each other and setting up ethnic communities as early as the 1900s. In relation to the fishing industry we find the Report alluding to cluster settlement wherein 'the fishermen live together in a community exclusively to themselves, and appear to be mostly related to one another.'(1996:81).

These chain migration patterns were an ongoing feature of resettlement in Australia so the *The Journey*'s Greek and Italian embroiderers who arrived in the fifties and sixties were following a long established pattern and travelling alone or with small children to join family members or fiancés who were already settled here. Table 7.5 summarises each participant's reason for travel. The findings definitely highlight a strong pattern of chain migration as they all came to Australia to join a family member or came with a family member to join a fiancé (future family) who was already living here.

Table 7.5 Patterns of Chain Migration

Participant	Reason for Travel – Patterns of Chain Migration
P14 and P17	They were sisters from Molfetta. Both joined family living in Port Pirie shortly after their arrivals in Australia.
P1	Made the journey from Greece alone to join her brother who was already well settled in Australia. She came as part of the Assisted Immigration program which meant that her passage was provided by the Australian Government.
P11	Made the journey to Australia in 1960. She came with five children to join her husband who had migrated to Australia four years earlier in order to establish himself securely before the arrival of his wife and children.
P12	Arrived in 1960 to join her fiancé who had migrated two years before.
P6	Came to Australia for a holiday to visit her married sister but fell in love with a young Greek boy she met through her sister and decided to stay.
P8	Made the journey to Australia in 1957. She came to join her brother who was already living and working in Australia.
P9	Arrived in 1957 and came to join her fiancé who had made the journey to Australia several years before.
P7	Came to Australia in 1960. She made the journey alone but came to join her brother who was already established in Adelaide.
P 16 and P15	P16 arrived with her daughter, P15 and her son in 1956. They came to Adelaide to join the husband and father who had made the journey seven months earlier to find a home and work.
P10	P10 arrived in 1956. She made the journey accompanied by a family friend with the intention of joining her fiancé who lived in Adelaide.

Bride ship voyages. As has been noted, some of the women made the journey alone to join their fiancés who were already living in Australia. Others came with the express hope of finding a Greek or Italian boy to marry and in quite regular occurrence these were arranged marriages. It was not unusual for the ships that brought migrants to Australia to be comprised mainly of female passengers. The photo (See Appendix C xii) of a ship called the *Tasmania* arriving in Australia in 1957.

The Suitcases: the courage

The Construction Artist for The Journey produced a volume of work entitled Embroidery Samples (1991). Throughout its pages there are colourful embroidery samples of the images featured in the panels of the tapestry itself and notes and resumes related to the work in progress. It is here, within these pages, that we go behind the scenes and manage a glimpse at the artists at work on the selection process.

The embroiderers were adamant that luggage should be featured as a significant part of their journey to a new land: a journey 'with courage in their cases' (Loh, 1980) and the recount of events provides a resume of emotive reasons for choice and technical practicalities that needed to be considered:

> The Journey – luggage was of course required. Many different styles were produced. It was a decision of the participants to select the luggage which closely represented the luggage they used when migrating i.e. not expensive, top quality suitcases but whatever came to hand to hold essential possessions.
> The very stiff items were not used. It was felt they may be difficult to apply and may cause the embroidery to bulge in isolated areas.
> (*The Journey – Goodwood Library:Embroidery Samples,* 1991 – pages not numbered in this volume)

With impressive consistency the suitcases appear in all columns of the tapestry (see Appendix C xi and xii for examples). P12's comment on the importance of the suitcase is worth noting: 'queste sono le valigie; il significato e che ognuna portava qualcosa (*translation: these are the suitcases; the significance is that everyone brought something*). On a metaphoric level this could stand as a tribute to all the women who brought their own unique richness to their new homes. In the realms of reality it is poignant to absorb the size of the sum of their essential possessions, packed with haste and urgency.

Two homes – one in the heart (Appendix C xiii).

According to the stages of acculturation identified by Douglas Brown et al (1987) the participants, at the time of the making of the tapestry, were well and truly at Stage four, which is classified as being one of near or full recovery as the individual accepts the new culture with renewed self confidence (1987:129). On the phase continuum of acculturation the participants had found that adaptation to a different world was facilitated once children and/or nuclear family sewed the seeds of belonging and/or they developed fictive kin relationships. In addition, the host society's provision of opportunities for successful interaction ensured that the nuclear relationships were part of a harmonious overarching framework. Table 7.6, details each participant's acculturation through children, nuclear family and/ fictive kin relationships formed in the community or workplace environments.

Table 7.6: The role of Children, Nuclear Family and Fictive Kin relationships in Acculturation.

Participant	The role of Children/ Nuclear family and Fictive-kin (through community and workplace involvement)
P1	P1 has two daughters and a son, all of whom were born in South Australia and are now confident bilinguaculturalists. P1's children provided her biggest link in acculturation assisting her with English studies, explanations and translations.
P2	P2 has a large family of six daughters and thirteen grandchildren. The two youngest daughters were born in Australia. P2 had no extended family support and a husband who played cards and gambled his earnings on horse racing. The roles of primary caregiver and breadwinner were P2's responsibilities. The necessary support network for successful acculturation to phase four (Douglas et al, 1987) was obtained from fictive kin friendships made in the work place. She also received lots of support from her children with learning English, interpreting and responding to official correspondence.
P3	P3's main path to successful acculturation came via two fictive kin Greek women she met through The Greek community and her participation in the events organised by the latter. The two close friends she made were a great support to her: they taught her English and they were able to explain the cultural expectations of her new home land. P3's two sons were born here and through them she likewise found an easier path to adaptation.

P4	P4 met and married a Scot whom she met in Armagos, Greece during the Second World War. He was a soldier in the British Army. In 1947 P4 and her husband went to live in Scotland and lived there for 12 years before emigrating to Australia. Acculturation in Australia came through years of Involvement in the Multicultural Artworkers' Committee in South Australia and the associated fictive kin relationships that P4 and her husband developed. They were likewise given moral support by their two daughters (both born in Scotland), who made very successful careers for themselves in Australia. One daughter became a teacher librarian and later a successful author and researcher in needlework and lacework skills. The younger daughter started out as a high school teacher and subsequently pursued a highly successful career in the Department of Foreign Affairs and Trade.
P5	P5 was fortunate to have extended family here in Australia. Her husband's two brothers and one sister live in South Australia. P5 also had one of her brothers living here until recently (1998). This meant that her children grew up knowing their aunt, uncles and cousins. She developed fictive kin friendships with the people in her work place at Simpson Pope.
P6	P6 reached the acceptance level of acculturation in a new homeland through the links and hubris she experienced through her children's achievements. She has two sons one of whom trained as a secondary school teacher, went to work in Japan for three years and is now a confident trilinguist. Her younger son is an electronic engineer. Her children's academic successes have fulfilled many of her hopes for life in a new land. The earlier years of settling in were facilitated by the fact that her older sister was there as a companion and a guide.

	Similarly, she worked as a dressmaker for twenty five years and benefited from many fictive kin relationships with English speaking Australians.
P7	P7 joined her brother in South Australia. Cluster settlement and the related Greek community meant that P7 found plenty of support when she arrived in Australia at the young age of nineteen. Her two sons and her fictive kin relationships at work helped her to settle into the wider community with comfortable ease.
P8	P8 came to South Australia alone. She was a victim of a natural disaster, a destructive earthquake, that destroyed much of her home in the seven islands in Greece and came as a refugee with the assistance of the Greek government. Settling into the Australian way of life was made easier for P11 because she lived in the same suburb, Goodwood, South Australia, for forty one years. She developed contacts through her two children, both born in South Australia, and through the years she spent in enjoyable, fulfilling work in the kitchen at Annesley College.
P9	P9 joined her sister and her fiancé when she arrived in Australia. This helped her in the initial stages of acculturation, dealing with the cultural differences and feelings of insecurity. Children and work in the family kiosk at West Beach for thirty years guaranteed an easier transition into community life through the recognition that comes with effort, honesty and being a familiar, trusted presence.
P10	P10 came to South Australia when she was only seventeen years old, accompanied by a friend. She came to join her fiancé but no close family. Her cheerful disposition and her capacity to see an unfamiliar milieu as an opportunity to learn and grow

	were qualities that facilitated her acculturation. She became the mother of two sons and worked from home as a dressmaker while the children were at school. She developed fictive kin friendships with many of the Australian people she met socially. In her own words: 'My husband worked with Australians and I had a lot of Australian friends.'
P11	P11 arrived in Australia with five children. Her sixth child was born here. Once her children went to school P11 found that the school community was very welcoming. She was invited, via the teachers, to attend day classes for English language learning. Whilst P11 was only able to attend for six months, she nevertheless was heartened by the warm hand of welcome. Her children were very helpful and assisted her with the language barriers throughout.
P12	P12 learnt adapted to her new homeland through a series of personal and tragic circumstances. She gave birth to three sons in South Australia but lost her second child when he was only seven months old. He died as a result of leukaemia and a tumour in the brain. In her own words it was a heartbreaking time made worse because 'it was hard here without family; there was a language barrier and the government was unable to provide much assistance (early 1960s). However, she felt fortunate because the nursing staff and the doctors were very kind and caring. They did all they could to comfort her in these dark times. P12 also found a fictive kinship was a strong anchor that helped her deal with her grief. She made friends with an Italian woman from Southern Italy who had married an Italian from Northern Italy. (P12 was from the same part of Northern Italy.) The female friend had come to Australia when she was very young and her bicultural/bilingual skills were invaluable. She acted as an interpreter; helped with household matters and was a mainstay in helping with cultural adaptation. As a friend, she was an anchor of comfort and steadfastness through P12's

	time of acute sorrow.
P13	P13 has two sons, one of whom was born in Australia. Her sons and her grandchildren have made life in her new home a joyful experience. Fictive kinships with the patients she met in the rest home she worked in were also bonds that helped her to find acceptance in her new home land.
P14 and her sister P 17 now deceased	P14 settled into the Australian way of life in sequential phases. Upon arrival she lived in Port Pirie and enjoyed the companionship of her sister for 12 years. They worked as dressmakers from home. P14 then moved to Adelaide and, after a year in Brooklyn Park, has lived the remainder of her life since 1964, in Kingswood, South Australia. In this latter period, she enjoyed the companionship of another older sister, P17 (now deceased) In Kingswood she developed a strong fictive kinship with an Australian neighbour whose daughter went to school with her twin daughters.
P15 and her mother P16	P15 was 10 when she arrived in Australia in 1956.She went to primary and secondary schools and adapted readily to her new surroundings and bilingual fluency. P15 was a great help to her mother. She was able to translate difficult texts for her mother so that P16 was able to enjoy the knitting and needlework activities to be found in the Burda craftwork magazines. The close bonding of parents and children helped daughter (P15), son and mother (P16) and father to find acceptance and happiness in their new homeland.

It is clear from the data in Table 7.6 that the participants in *The Journey* project were settled and comfortable in their new homeland. They were likewise happily established in two community/ethnic associations partially funded by the host society's local government. The Greek women, without exception, were regular attendants at Trapezi, the Greek Women's Centre at Goodwood. Similarly, the Italian participants were members of the Italian Women's Centre, Mensa, at Fullarton. Both the Italian and Greek ethnic groups and the host society were in harmonious equilibrium having adopted the Integration model of acculturation. For the Greek and Italian women this involved 'holding on to the important parts of one's heritage, while at the same time becoming a full participant in the life of the larger society' (Berry, 1998:1). The host society, for its part demonstrated that 'the national policy of multiculturalism is in essence one of integration, supporting both the maintenance of heritage culture and the full participation of individuals and groups in the larger social framework.' (Berry, 1998:2)

Ostensibly it would seem that there is little to gain from a study of this group of migrants in relation to acculturative benefits, given that the data submitted earlier has clearly identified all participants as having reached the final, acceptance phase of acculturation. However, it is a misconception to think of acculturation as an efficient assembly line process that delivers neatly wrapped packages of acculturated beings within a certain space of time. Acculturation is rather, an intensely human experience that takes place in varying degrees of progression according to the individuals affected. This study has been helpful in identifying successful acculturation as representative of allegiance to two homes; a longitudinal

outcome, as it were, of the pursuance of the Integration model of acculturation. A study of the tapestry's semiotics revealed two interesting highlights. In the first instance, there was the commonly held acknowledgement that 'the embroidery shows how the ladies felt about the move; the fact that they have two homes always: one in the heart and one where they live. (Participant 15, 1998) This supports the findings of Nickas and Dounis who concluded that ' contrary to the popular notion of the first generation migrants nostalgically yearning for the homeland, a number of these women who came to Australia as adults write lovingly about the new country and feel they belong.' (1994:iii of the Introduction). They present immigrant literature that supports this:

Australia
I love you
I live here
you are my homeland
wherever I go
I think of you
because
you welcomed me
into you warm embrace
how I love this place
Australia.
(Helen Roumeliotaki,
1994:98)

Happy chance I love
two beautiful countries
in their arms I surrender myself
.....
I would tie them both
with a ribbon of sky-blue sea
a thousand times I adorn
their wide skies
with a finely spun veil
of colours and stars
with one crown for them both
the bright moon.
.....
My desire is this:
may you both flourish.

(Vasso Kalamaras: 1994, 94)

This is commensurate with a longitudinal study of five Italian women from the Veneto Region (Rossetto,1995), two of whom emigrated in the 1930s, two in the 1950s and one in the 1920s. Whilst their praise does not compare the two countries the positive eulogies certainly support the findings of Nickas and Dounis (1994) that first generation migrants did not spend their time pining for their homeland. Similarly, although Italy was not mentioned by the female pioneers in the 1995 study, the interviews (Rossetto,1995) conducted were in Italian because the women had retained their language and their culture as well as frequent contact with relatives in Italy (the home in the heart):

Female pioneer 2 (FP2) in the 1995 study had this to say about Australia:

> Life in Australia was good – at least there was food on the table. I prefer life in Australia. I have a sense of belonging that I didn't really have in Italy because I worked in the factory and couldn't see my family. In Australia I have friends and companions – I am never lonely.
> (Rossetto, M.S., Appendix A: 1995)

FP 3 had these glowing praises for Australia:

I love to sing in company. Here is a favourite song I used to sing when I first came to Australia. I used to sing it in the mensa (the food hall) in Bonagilla:

> Here one eats
> Here one drinks
> Here one lives abundantly
> Of sheep there is no shortage
> We live here contented
> This is the Australian way of life
> Sometimes good
> Sometimes not so good
> Always happy
> we live here contented.
> (Rossetto, M.S., Appendix A: 1995)

FP4 felt that life in Australia was a salvation and in her own words it was as if 'God opened the door for me' (Rossetto, 1995: 96)

The second significant feature related to the participants in *The Journey* was their elation at the opportunity to praise the host country and speak of the personal richness they obtained from being able to give something back to their new homeland. They felt a surge of pride at being able to show at last the mass of cultural wealth they had brought with them notwithstanding the narrow confines of their original suitcases. The data collected reveals, with no exceptions, that the participants gained a great deal from this opportunity to make a statement about their identity. They valued the chance to review the project retrospectively through this current research and for many it was a realisation that participation in *The Journey* had been a cathartic experience as the details in the ensuing data in Table 7.7 would indicate.

Table 7.7: Personal Positive Outcomes.

Participant	The Personal,Positive Outcomes resulting directly from Participation in *The Journey.*
P1	I liked sharing my culture. I miss it (Greece) very much. It's nice country. Now I like Australia; my family is here. I want to stay here.
P2	These little things, memories of Greece, were good memories. I left nice Greece and came here. I like it very much. I'm very happy. Australia is very good to me.
P3	In the tapestry I see things that looked like Greece and it still has meaning for me. The tapestry was something I enjoyed because I could demonstrate my heritage.
P4	I'm very proud. Every time I go to the Library I show people. I'm glad that I can do something with it, that I was a participant in it; not just for myself; we show our culture.
P5	This tapestry is part of each Greek person's heritage: this is in us – our culture. This tapestry makes me think about home. I'm very happy in Australia but Greece is still in there. It never leaves my mind. I try to cut it out but I can't. It's in my heart.
P6	Something which represents Greece. I feel proud. I did something which everybody can see. It's about history and sharing tradition.
P7	We done something. It's there for my children; for everybody. This shows them what Greek people can do. I'm proud.
P8	I was born in Greece; I was nineteen when I left and I've lived here for forty years so this is home. I feel proud to do something that represents Greece. I don't have that feeling of nostalgia; I used to but not anymore.

P9	It means something. It was sharing the culture. I don't feel homesick; my grandchildren are here; there's more love here, more years here.
P10	Australia is new life. Australia is new house and new life. Elpida is like a new heart, new happiness. Something you have dreaming come true. I miss the flowers; some flowers have never been in Australia, like anemones: a red flower; red flower in Greece; it's a lot.
P11	We need to show others that we know how to do things. I go once a week to see it in the Library. (pointing to the tapestry) This is the southern cross; I crotcheted it. This is the village oven we had (in Italy) for making the bread. (The semiotic choices are deliberate: they represent the two countries that have meaning for her.)
P12	Now that time has passed we have a clearer understanding of what we did. The project was a very positive experience; to show Australia what we can do; what we brought with us. For us after 40 years we can speak of Australia as our country; the land of our children.' anche se ho il passaporto sempre italiano e sono qua devo dare piu al paese dove sono stata piu anni della mia vita che il paese dove ho avuto solo il natale, no? Qui sono nati i miei figli; qui abbiamo avuto il lavoro; abbiamo fatto qualco L'emigrazione quella volta e stata una necessita ma un idea volontaria. La necessita e stata che tutti quanti per mangiare un boccon di pane si doveva andare altrove a un posto fuori dall' Italia. Translation: even if I have a passport that is Italian and I am here I must give more to the country where I have spent the most years of my life and not to the country where I was born, yes? My sons were born here; we have found work here; we have achieved something. Emigration at that time was a necessity but the decision to emigrate was a voluntary one. To find a crust of bread we needed to leave Italy.

P13	I like Australia. I have a good life here. I don't feel home sick for Italy. Looking back (on the making of the Tapestry) I have a better understanding of what we achieved. For both groups there was harmony.
P14	working on the tapestry gave me an interest. I did something different and met different people. It was lovely to show what we could do.
P15	It brings out a lot of things; talking about experiences made a lot of people think. I think it made me feel even more Italian. I grew up here so I consider myself as Australian but at the same time it sort of made you realise .. oh, I have all this heritage behind me and I should be really extra proud of that.
P16 (P15's mother)	for the future; everyone … they know what the Italians did; our way of living; the freedom to go. I like Australia for the freedom. A woman can do what she wants here but in our country, Italy, no.

The participants comments reinforce the existence of a strong feeling of 'dual identity' (Smolicz, 1988:44) and this, in turn, is commensurate with Berry's Integration model of acculturation, wherein group members accept the overarching protection of the host society but simultaneously feel strongly about extolling the richness of their cultural heritage (Berry, 1988).

The analysis has also looked closely at the participants' ability to cross cultural borders and participate in the life of another cultural group. The women have been identified as incipient polyvalent (see Chapter Six) because they were willing and able to do interact successfully in more than two cultures.

Host society initiatives that brought the two communities, Greek and Italian, together also, inadvertently, raised an awareness in the two groups of the common bonds that linked them culturally. These have been well documented in the Tapestry and span the shared symbols that have been identified and discussed in the earlier part of this chapter. It has been the underlying premise of this paper that symbols are an important key to deeper understanding of different cultural groups because 'symbols create a feeling of belonging and their value should never be underestimated.' (Smolicz, 1988:44) What the tapestry has unveiled is that these women from two diverse minority groups, Italian and Greek, were able to interact on a level that generated creative outcomes and harmonious cross cultural valence because of their shared values.

A look at the Tapestry's structure highlights allegiance to Australia and allegiance to the common threads that link the Greek and Italian cultures as seen in Table 7.8.

Table 7.8: Cultural Allegiance

Allegiance to Australia	Allegiance to the Greek and Italian cultures	Polyvalent allegiance to all three cultures.
The whole of the bottom half of the Tapestry is about life in Australia for both groups.	Wine Making	The sea that links the journeys, the homeland and the destinations. The suitcases that symbolise the personal treasures of each and every participant.
There are two quotes, one Greek and one Italian, that extol the love of both groups for Australia: 'Australia for us meant adventure – space – sunshine – work and above all peace.'	The Olive Trees	The flowers that represent all three nations are an overarching feature of the entire tapestry
The bottom half for both the Italian and the Greek sections emphasise the goodness and bounty of life in Australia : Housing – with the hills hoist as the symbol of progress. Work in a new land: jobs for all: food on the table. Education for all including daughters. The importance of family life: Lots of space, peace and Freedom: a back yard. The importance of children: The children born here created strong links for the parents and gave them strong roots in a new homeland.	Italian and Greek Mosaic Symbols The Names of Italian and Greek Embroiderers down either outer, vertical drop of the tapestry.	Symbols of Ancient Greece and Rome and Australia include: Eros The Olympic Circles Coats of Arms Gondoliers The Southern Cross. (Appendix C xiv, xv) The Knots in the Central column represent the bonding of the two groups – bound together in their shared experiences

Concluding Comment

The findings summarised in Table 7.8 have highlighted one of the most portentous outcomes of an Integration model of acculturation when it is espoused and adopted by both the host country and the interacting minority groups: The Integration model, in such an instance, is able to foster mutual respect and interaction. Migrant groups are given their heterotopic space (Foucault cited in Dreyfus & Rabinow, 1983) and opportunities to mix exclusively with their own cultural groups (Mensa for the Italian community and Trapezi for the Greek community) and/or inclusively with diverse cultural groups as with the joint community arts project *The Journey*.

The first language of all participants was used and encouraged and existed as a natural part of quotidian life with English serving as the lingua franca that united all groups whenever the need arose. All languages (first and lingua franca) were heralded with the roles and respect they deserved. The choice was not one of domination, abandonment and linguistic death but rather one of enrichment, diversity and choice. Acculturation was greatly assisted in *The Journey* project because the groups shared mutual core values and were open to developing fictive kin relationships with one another.

Through the telling of stories and discussion of signification the participants gave voice to their feelings The gradual unveiling of a shared hubris, during the planning of the tapestry's layout, was instrumental in providing cultural bridges strong enough to unite even seemingly disparate groups.

As a final observation, the methodological initiative of compiling a thematic grouping of the key signification in a table format (see Table 7.1) was undertaken in order to categorise the data. The decision to do so has proved worthwhile because connections that would otherwise have remained dormant and unnoticed, have instead revealed the interconnected nature of the tapestry's composition thereby situating it as a significant expression of intercultural harmony.

Chapter eight will discuss the making of *The Journey* within the context of the learner centred framework established in chapter three with a view to investigating the learner-teacher dynamic in intercultural teaching. The chapter will conclude with the presentation of a pedagogical model based on the literature and the subsequent findings of the analysis.

CHAPTER EIGHT: TOWARDS A LEARNER - TEACHER DYNAMIC IN EFFECTIVE INTERCULTURAL TEACHING.

A wise teacher does not bid you enter his(/her) wisdom
But rather leads you to the threshold of your own mind
(Kahlil Gibran, The Prophet, 1969:67)

This chapter reviews the making of *The Journey* tapestry within the educational framework established in chapter three. The main aim is to discuss the role of the teacher and the corresponding role of the participants in an intercultural learning experience in order to identify examples of teacher effectiveness and in so doing complete the model developed in chapter three. Table 8.1 provides a teacher-learner dynamic that complements the learner focus presented in chapter three and is presented as the researcher's proposal for a pedagogical model for intercultural education in ESL/EFL learning contexts based on the findings gained from an analysis of *The Journey* tapestry as a learning experience. This chapter, as such, investigates the teacher's role in *The Journey* as an intercultural learning experience and evaluates this focus in terms of the success or otherwise of the outcomes for the participants.

Introductory Comment

In a traditional curriculum the teacher sets aims and objectives and sequences activities that take into account the learners' entry levels of achievement, taking care to provide tasks that challenge them to improve and achieve the set learning outcomes. The teacher then evaluates the outcomes of the completed unit of study with the perceived purpose of making the necessary improvements. However, according to Shavelson and Stern (1981, cited in Nunan,1996: 3), such a 'model is consistently not used in teachers' planning ...there is a mismatch between the

demands of the classroom and the prescriptive planning model.' Nunan (1996:1) proposes that curriculum planning needs to move from the traditional stance of ' the "what should be" (Shavelson and Stern 1981) of a course of study' and move rather to an alternative view of curriculum that 'is seen in terms of what teachers actually do' ; that is, in terms of 'what is', rather than 'what should be' Research has revealed that learners do not necessarily learn just because they are attentive and success is not guaranteed simply because the teacher has a 'pre-specified plan' (Nunan: 1996:1)

As discussed in chapter three, successful learning is a dynamic that evolves rather than a superimposed vision that evokes positive outcomes. Teachers and students are involved in an integrated pact and good teaching recognises the particular learners in question and tries to plan around their preferred learning styles and interests. The path to success is circuitous and exploratory rather than prescriptive and generic.

A closer look at the making of *The Journey,* as a learning experience, reveals that traditional elements were blended in a learner centred context. Traditional elements, provided the quintessential scaffold that served as a checklist and a set of guidelines whilst the learner-centred emphasis dealt with the day to day running of the program that was adapted to the needs of the participating individuals. The construction artist for *The Journey* recommended a particular format that could be applied to all similar intercultural projects. The format included consideration of the following:

- *Time requirements and budget*
- *Regular attendance by participants*
- *A Work in progress gathering*

- *Regular communication of arrangements*
- *Written confirmation of all essential information*

(*The Journey* Report,1991:25)

However the construction artist added the following affective, humanistic elements that adapted the scaffold to the needs of the individual:

Flexibility with planned programs was deemed essential to allow for the different commitments that each individual experienced on a personal level, for example, part time work, travelling arrangements to and from the venue, child minding and sick leave.

A personal approach to individuals ensured that they kept attending the workshops because they felt valued.

A work in progress gathering allowed the participants to express their personal motivation and ideas to a gathered audience of interested people and sponsors.

A willingness to listen proved vital so that individuals were able to share their suggestions, opinions, reactions, experience and knowledge to an empathetic audience.

Further Criteria in a Successful ESL/EFL Intercultural Learner Centred Project

In the making of *The Journey* tapestry, leadership, management and commitment were needed to guarantee certain essential administrative and ambient features in the learning environment. The following were additional pedagogical features identified by the researcher based on a study of the collated and/or existing data related to the intercultural learning experiences prevalent in the making of the *The Journey* tapestry. The teachers were actively engaged in the following:

- *Rallying the support of the local community – A team effort*
- *Planning well: designation of time*

- *Planning well: a quiet, suitable equipped place*
- *Attitude: demonstrating interest in the learners and being passionate about the content.*
- *Developing harmonious partnerships*
- *Willingly giving a strong commitment*
- *Having experience in the field and a high level of skills*
- *Participating in professional development*
- *Having good organizational skills in maintaining the ongoing implementation of the project*
- *Being open to ideas and practices and willing to engage in discussion*
- *Encouraging participants to present and discuss*
- *Recognising the benefits of shared teaching roles*
- *Varying the teaching style and including small and large group sessions*
- *Believing in collaborative effort to enhance the effectiveness of learning.. Seeing the teacher's role as that of a co-communicator.*
- *The productive use of a lingua franca as a bridge rather than a means of linguistic dominance was a key to the success of the project*
- *Acknowledging the productive use of a lingua franca as a bridge rather than a means of linguistic dominance.*
- *Recognising that first language interaction and bilingualism have important roles in ESL/EFL learning contexts*

Rallying the support of the local community – A team effort. Group projects can be enhanced through the interest generated in the local community. For *The Journey,* the symbol of the Hills Hoist lead to the said firm, Hills Hoist, providing extra funds helpful in the construction and completion phases of the tapestry. In addition, extra funding was provided through the Unley Community Health Centre's Special Projects Grant. Guests at the work in progress morning tea and the launch of the project were strongly representative of the wide spread community interest. They included 'the Italian Consul, officials from the Greek Consulate, the Member for Unley, the Mayor of Unley and councillors' to name but a few (*The Journey* Report, 1993: 13). It was the initiative of the teachers in requesting a Work In Progress session that enabled such a collaborative interaction to transpire.

Planning well: designating time. Projects need concise periods of time allotment

to ensure that the participants are available for proposed meeting times, the goals for completion are set, the contracts are clearly drawn up, and the funds are used effectively. This was certainly the case with the making of *The Journey.*

Planning well: a quiet, suitable equipped place. An ideal venue is a must for any successful creative arts undertaking. According to the construction artist for *The Journey,* the library base chosen as the focal meeting point was ideal on a number of levels: 'The facilities in the Goodwood Library were excellent. A central, familiar venue is essential for a public project such as this' (*The Journey* Report, 1993: 26). On a humanistic level, it provided a secure and friendly environment and on a practical level, it housed the equipment required to ensure the success of the project.

Attitude: demonstrating interest in the learners and being passionate about the content. The teacher is the lynchpin of any project. In his comments on future reform in education Marjoribanks (2002) makes the point strongly when he states that 'effective teachers are passionate about what they teach' (Marjoribanks, 2002:168). Both the design and construction artists were very keen to involve the embroiderers in the tapestry process, encouraging them to share ideas and memorabilia.

Developing harmonious partnerships. Evidence strongly supports the need for harmony. In the first instance learners are assisted with identifying a starting point for a particular undertaking. A partnership is then created through negotiation with the participants. Leadership is vital and needs to be visionary and supportive.

During the making of *The Journey* tapestry there was a clear, sequential flow of effort from one group to another. This was evident at the meeting level and at the level of negotiation for funding. In reciprocal terms, the work on the project itself was always based on a give and take approach as is verified in the following excerpts from the report submitted by the project's construction artist. She sought to:

> maintain an even-handed approach, since all participants are entitled to contribute regardless of their level of skill...
> Encourage a session where sponsors and interested persons visit and view the project. This enhances understanding of the complexities of the process...
> Flexibility and a willingness to listen are essential requirements for the Consultant ...
> (*The Journey* Report: Construction Artist, 1991:26)

This approach is reiterated by the design artist in her report on the proceedings:

> For a community-based project like this, I have a particular approach which is an interactive one...allows a lot of leeway for contributions from the participating group ... My role as consulting artist/designer relies heavily on my skills as a facilitator for other people's ideas...
> (*The Journey* Report, 1991:24)

The design artist (1991:23-24) likewise encouraged reciprocity throughout the project. In the First Steps Phase the participants and the artist were engaged in meetings in which lively discussions ensued and 'ideas came thick and fast'. The meetings were dyadic in nature and never boring as 'there was a real dialogue happening, even if it did become quite fiery at times' During the embroidery phase of the project there was a lot of interaction during the workshops with socially vertical (between the facilitator and the participants) and socially horizontal (between the participants) communication abounding. Skill status gave some participants increased opportunities to interrelate as they became immersed in explanations of embroidery techniques and/or difficult concepts with their co-

workers. The design artist found this dimension of peer group tutoring most beneficial:

> I came to rely fairly heavily on certain individuals within the groups, using their specific needlework skills and their ability to translate for/ communicate concepts to, negotiate with and coordinate with others ... (*The Journey* Report, 1991:24)

Similarly, the level of expertise was an enrichment rather than a stultifier of collaborative effort:

> People worked creatively and beautifully and it became much easier for me to work from what they had come up with. For example, when (P4's) Greek village appeared at a group meeting, together with (P13's) scarf, everyone was inspired to attempt more fine embroidered images. (*The Journey* Report, 1991: 24)

Willingly giving a strong commitment. Whilst funding is a vital prerequisite of any arts project there were interim periods in *The Journey* project when more funds were needed. This did not deter the design artist who saw the struggle and the outcomes as par for the course. In her opinion the obstacles needed to be dealt with relentlessly but not at the expense of the tapestry. She was prepared to perform tasks, giving time that was not funded, once she could see that ideas, images, motivation and artistic merit were there. She felt that the possibilities should not be compromised ' because of funding shortfall' (*The Journey* Report, 1993:24).

Teaching and learning outcomes are geared for success when the pedagogues are interested and enthusiastic; when they are able to adapt and respond to changing conditions and when they never give up striving for the shared goals. In the case of *The Journey* the generous commitment of the design artist, referred to earlier, was rewarded. The management committee, ably lead by

the multicultural librarian, was able to obtain additional funding from the Hills Hoist Company and as the design artist (1991:24) reflected, she was relieved when all the extra funding was found. Perseverance and strong commitment had triumphed over seemingly insurmountable difficulties.

Having experience in the field and a high level of skills. For the construction artist (1993) *The Journey* project was something she enjoyed immensely, describing it as 'an excellent way to work' and attributing her enthusiasm in large part to the fact that she 'had prior experience in this kind of undertaking.' She had worked with the design artist on a previous project of a similar nature that had been successfully completed at the Aberfoyle Hub library. Her high level of technical skill is very evident in the construction method employed for the completed embroidery. *The Journey* Report (1993) details the intricacy of the undertaking:

> it became important ... to pay attention to details, such as the correct positioning of the individual pieces, the thematic coordination and the almost invisible hand sewing. Textile conservation was also an important consideration. The six panels, each containing a story line within the whole picture, were joined and attached to a backing fabric which conceals the hanging method (*The Journey* Report 1993:11).

The level of skill and experience required in such a project, on the part of the teacher, cannot be over emphasised. The teacher needs to be knowledgeable about procedure and technical process and extremely well organized. The technical knowledge base of the teacher is a vital prerequisite if the teacher is to be able to facilitate participant comprehension of the fundamental concepts.

Participating in professional development. This is a constantly reiterated competency for an effective teacher. It is incumbent on the pedagogue to keep

abreast of developments in methodology and theory, constantly seeking to evaluate and improve their teaching so as to enhance student participation and outcomes. The construction artist (1999) for *The Journey* was faced with the dilemma of effective communication in a multicultural classroom. The languages spoken ranged from English to Greek, Standard Italian and a number of dialects including the Molfetese dialect (southern Italy), the Veneto dialect (northern Italy) and the Triestino dialect (northern Italy). Her professional development activities stood her in good stead and she was able to handle this situation very successfully. In the first instance, she encouraged a bilingual approach so that explanations in the lingua franca, English, could be transmitted via a translation and she wisely discovered that 'the more proficient English speakers were most helpful here.' In the second instance she took note of Desmond Morris' professional comment on communication 'that in an evolutionary sense it would have been better if humans had not learned to speak and that communication by gesture and facial expression created less understanding.' In her own words she states that she 'was reminded of this at the time and tried to use demonstration first rather than second' (construction artist, 1999:2)

The design artist (1991) before her had faced similar language hurdles and had likewise successfully opted for a bilingual approach. Indeed, she 'came to rely fairly heavily on certain individuals within the groups, using their specific needlework skills and their ability to translate to communicate concepts, to negotiate with and coordinate with others.' The bilingual approach worked successfully and the design artist reported later that the outcomes were heartening:

'At last, there was a real dialogue happening, even if it did become quite fiery at times' (*The Journey* Report,1993:24).

Having good organizational skills in maintaining the ongoing implementation of the project. The teacher is a manager of the learning experiences and encourages agreement on objectives and dates for completion. This was certainly the case with the making of *The Journey.*

Being open to ideas and practices and willing to engage in discussion. The construction artist (1999:2) felt that a congenial ambiance generated positive outcomes because the participants learnt from her and she learnt from them.

In a similar vein, the design artist (1993:24) encouraged an interactive approach and found that after a slow start the sharing aspect finally took effect and eventually the ideas flowed. People worked creatively and beautifully and it became much easier to work with their suggestions. She further identified this approach as typifying her methodology, seeing her role as a consulting artist/designer relying heavily on her skills as a facilitator to work successfully with the participants' ideas. Successful pedagogy is a vibrant, interactive, collaborative process where the sharing of ideas and the belief in life long learning totally exclude autocratic dominance.

Encouraging participants to present and discuss. It is important that a teacher encourages discussion and provides opportunities for the sharing of ideas. The content of *The Journey* unfolded as a result of such encouragement. Two meetings were held at the beginning of the project and the sole purpose of both gatherings was to tap into the richness of the personal memoirs of the participants. The design

artist (1993:23) recounted that at the first gathering they began the research and planning process, collecting individual stories, thoughts, impressions and views. This approach also served as a getting to know each other exercise. At the second meeting samples of individual needlework and various personal memorabilia, including postcards, photos and books were presented and considered. A year later, in a reflective piece of writing for the *Textile Fibre Forum* Magazine, the design artist's memories (1992) revealed just how enriching those first two meetings had been:

> It became clear to me that in the process of sifting their stories for images for the design, we were all engaged in the process of documenting social history, in particular that of the women involved in the mass migration of Europeans to Australia after the Second World War – and in this case, women from Southern European cultures. I was struck by the poetic quality of these recounted individual experiences and the clarity of the images.'
> (*The Journey* Report, 1993:40)

Recognising the benefits of shared teaching roles. For Stage One of the project, September, 1990 until December, 1990, the sessions were lead by the design artist. Her skill areas lay in textile design and community projects. Her role was to oversee the implementation of consultation and planning; plan the layout and the design for the tapestry and ensure that the participants were familiar with the needlework skills required, namely, quilting, appliqué, knitting, crochet and silk screening.

For Stage Two of the project, January, 1991 until April 1991, the construction artist facilitated the project. Her role was to guide the women through the construction phase and show them how to mount, frame and protect the completed tapestry. This shared role in teaching had many aspects that benefitted both the

learners and the pedagogues and is a recommended strategy where budgets are stretched and time frames are of the essence because:

a. The learners are guided by highly skilled teachers: the teachers are accomplished and informed in particular areas and are therefore able to bring a wealth of knowledge to the undertaking.
b. The pedagogues are able to perform in areas that they are confident in and this reduces the pressures of time and workload requirements needed to brush up on or investigate topics that are new to them.
c. A shared role approach is cost effective for the employer and time effective for the teachers. It is a creative and productive use of the intellectual and skills capital that benefits all involved.
d. There is a significant absence of negative, debilitating dystress that can trigger burn out and a noticeable presence of positive eustress that flows from confidence building, collaborative ventures.

Varying the teaching style and including small and large group sessions. Large group sessions were employed successfully when brain storming and team effort were essential requirements. In Stage One there were two joint meetings and at these the participants shared their individual memoirs and/or opinions and design ideas. They inspired each other with semiotic data that included postcards; photos; personal, written reflections and books that contained images and recounts that were relevant to the intended design.

In Stage Two there were ten full group sessions and these were essential to ensure the successful implementation and completion of the agreed construction

method. For the remainder of the sessions the participants worked in small, fictive kin groups to complete the continuous stream of minutiae involved in fine needlework creations.

The Joint Sessions were conducted using a range of effective teaching strategies that are worth noting:

a. Goals were set so that the subsequent steps were clear.

b. The project itself was based on a focus issue, The Journey, and this meant that the ensuing discussion had a clear purpose and relevance.

c. Central to the discussion was the constant flow of asking and answering of questions. This honed speaking and listening skills.

d. Discussion followed a pattern commensurate with De Bono's (2000) six thinking hats model. There were initial forays: How will the materials and ideas we have help? (Yellow Hat); What information do we have? (Blue Hat); What are the pros and cons for the inclusion of particular symbols and images? (Black Hat); Does someone have a hunch that something will be an effective symbol? e.g. the Hills Hoist (Red Hat); What further information do we need? (White Hat); Do we have any new ideas to enhance the presentation and are there creative ways to achieve the desired outcomes? (Green Hat).

e. This helped the participants to organise their thoughts and ideas with clarity and sequence.

f. Some topics or features needed additional research. The procedure followed was commensurate with Gawith's (1983) five step sequence. The topic requiring further research was highlighted (Deciding); the person delegated to

undertake the research set to work (Finding); the whole group decided on the worthwhile features of the findings (Using); notes were taken so that the appropriate inclusions/changes to the tapestry were recorded (Recording); finally the semiotic features were assessed a final time through models and images and then embroidered. (Presenting).

g. All discussion, research, samples and visuals engaged the participants in developing/maintaining or extending literacy skills such as reading, viewing, reviewing, interpreting, providing feedback and modelling expectations

Such findings clearly differentiate between the proposed scaffold and the undertaking itself. It illustrates the positive outcomes that stemmed from the flexibility that took into account the uniqueness of the participants and adapted the scaffold to meet their perceived needs.

Believing in collaborative learning to enhance the effectiveness of learning. Seeing the teacher's role as that of a co-communicator:

a. Knowledge was a shared experience and assistance was provided using the peer-group tutoring model.

b. The collaborative style of learning suited all of the participants: mutual respect served to enhance both the quality of their efforts and their motivation to work on the project at home as well.

The productive use of a lingua franca as a bridge rather than a means of linguistic dominance was a key to the success of the project.

a. the teacher modelled expectations so that the participants understood what was required through demonstration as well as spoken explanations.

b. The visual demonstrations were reassuring and made the participants aware that the embroidery techniques were familiar even if the terminology was new.

c. The use of *visuals and realia* in learning proved an effective way to eliminate the confusion of abstract terminology.

d. Monolingual immersion, which might otherwise have been a disguised form of assimilation, was rescued from such a fate by several factors. In the first instance, the lingua franca was a linking device because it was a common denominator for all participants but it was never employed to the exclusion of first languages. Secondly, the lingua franca was not used to stultify proceedings via a subversive view that it was the language of the dominant culture: the project was seen rather as intercultural and honour was paid to the enriching voices of many cultures. Thirdly, the lingua franca was always used as a means to an end: the end was aimed at discovery and many languages provided the bridges to the hidden treasures. The lingua franca on its own would never have been able to untap the brilliance of the finished creation.

Recognising that first language interaction and bilingualism have important roles in ESL/EFL learning contexts. There was open discussion, explanation and clarification in a variety of dialects, both Greek and Italian. This meant that the participants were co-coordinators and facilitators.

a. The joint sessions were conducted using English as the lingua franca but, as has been noted throughout in the data analysis, the artists who supervised the project always welcomed situations in which peer group tutoring in the mother tongue assisted with clarification and explanation.

b. The bilingual approach that was used can be classified as Skutnabb Kangas' Immersion Model (1981:191) in which the bilingualism itself was 'additive' as opposed to 'subtractive' (the Submersion Model) or 'functional' (the Maintenance Model). In the immersion model all teaching is done in the lingua franca or the second language (L2) but a high level of respect and recognition is given to the participants' mother tongue (L1). No participant is ridiculed if they do not have sufficient understanding in L2. Instead, the meaning is made clear via visuals, repeated demonstrations and peer group assistance and clarification in L1. No one is made to feel ashamed of their L1; in fact, the expertise and knowledge of all participants is called on to enhance the methodology and the outcomes. The ambiance created generates positive contributions made to an empathetic audience. There is lots of amicable interaction and sharing of ideas with all opinions receiving positive and constructive feedback. No participant feels marginalised or alienated. These aspects of the Skutnabb Kangas' immersion model were all salient features of *The Journey* project. There was no aspect of the project that endorsed the Submersion model (1981:191) with its accompanying subtractive bilingualism. There was no ridicule or low regard shown for the different L1s spoken and certainly no shame whatsoever associated with personal cultural and ethnic identity. Indeed the very opposite was evident in the form of a rich, overflowing cultural sharing that was enjoyed by all participants. The outcomes of this process of shared cultural, technical and social capital were that all participants were able to have a voice, listen and learn from others and

feel that their contributions and skills were valued and worthwhile.

The benefits of the Immersion Model of Bilingualism. Baker (2000) has highlighted several benefits of a bilingualism that shows respect for both languages and it is worth discussing these in relation to the Immersion model of Bilingualism evident in *The Journey* Project.

a. *Communication.* Successful communication was possible because the shadows of doubt were removed. In *The Journey* there was a triadic communication between the three groups, namely the design/construction artists, the Greek embroiders and the Italian embroiderers. All three languages, Italian, Greek and English, were needed and valued and communication would not have been possible without all three. Participants needed to call on their bilingual skills to help each other and to enlighten the design/construction artists who facilitated the project and spoke only English.

b. *A Deeper Multiculturalism.* A deeper multiculturalism and the sharing of worlds of experience were definite features of *The Journey* project and they would have been entirely impossible without the blending ingredient of languages. There was strong evidence of incipient polyvalency and effortless crossing of cultural borders with outcomes further strengthened by the discovery of a hidden substratum of cultural links that would have perhaps lain dormant and unexplored without this sharing of experiences and knowledge. Tolerance permeated the venture and racism was non-existent. Any mild disturbances were related rather to normal outbursts of angst and frustration that invariably accompany an undertaking of the magnitude of this project with its

perpetual deadlines and searches for funding.

c. *Cognitive Awareness.* In a world where hope lingers, creativity blossoms. The participants wanted to show what they could do; they wanted to share their gifts with the land that had welcomed them; the home of their children; their haven of newly found happiness. Their fingers worked tirelessly to give expression to the thoughts and feelings that overwhelmed them. Gifts of needlework prowess that were matter of fact in their homelands became expressions of uniqueness and sisterhood in their host country. Bilingual discussion helped usher creative thoughts across cultural borders and shower them on empathetic audiences. They themselves were models of sensitivity to communication in their personal lives: the personal capital that they each brought to the project which provided the cooperative spirit upon which community projects are reliant for their successful outcomes. They were aware of the feelings of belonging that had been given to them via their children for whom Australia was a homeland. They were keen to learn about Australia from their children's experiences but they simultaneously fostered a bicultural respect in their homes that nurtured hubris for the land of their cultural heritage ties as well. W.J. Berry's current research (1998:2) has gathered evidence that this is a pattern that is very evident in 'high immigration and diversity countries' such as Canada, Australia and the United States: 'The immigrant students are doing better at school, and engage in less anti-social behaviour, than a comparable sample of non-immigrant students. In most cases it is possible to interpret this relatively greater success as a result of being involved in both their heritage culture and that of the larger

society. Their preferred acculturation strategy is integration ... and their identity is a bicultural one (rather than attaching themselves to one or the other of the two cultures in contact). This preference for being a participant in both cultures ...seeking and attaining dual cultural involvement ... is predictive of more positive outcomes for them.' With the participants in *The Journey* the levels of bicultural affiliation were high in the first generation of children. They were able to fully realise ' the inside room' (Marjoribanks 2002:173) of their lives by fulfilling their hopes and ambitions for the future.

d. *Improved Self Esteem.* To be bilingual in a host country that values your talents and treasured memories is a veritable therapy. *The Journey* participants felt comfortable with social or work related contacts, via the lingua franca, and equally at home with fellow countrywomen, engaged in a bilingual, bicultural/intercultural experience that enhanced the way they felt about themselves. They were transformed by the experience because they were made aware that they had a richness to offer and share with others. *The Rapporter,* the South Australian Community Development Magazine, (Issue No. 5, Spring 1993) speaks of how the opportunity to participate in the making of *The Journey* had immortalised the participants. The trials and tribulations of Greek and Italian women starting a new life in post war Unley had been recorded for posterity. The women talked about their reasons for emigrating, their hopes and fears, their early struggles with language, prejudice and homesickness and how their Greek and Italian heritage has contributed to their life in Australia. The multicultural librarian's Annual Report (1993) highlighted the far reaching

benefits the project had provided for the participants. They grew in self esteem, confirmed a strong sense of identity and developed a mutual respect and fictive kin relationships with their fellow embroiderers: 'The community arts project in this case enabled two ethnic groups to share memories, experiences and skills, and to learn new techniques, such as appliqué, from the artist and each other. The achievements of this situation were twofold. On the one hand, the women developed renewed pride in their respective cultures and a personal pride in their own abilities. On the other hand, they were given the opportunity to meet together as a multicultural group with a common purpose. I believe that everyone involved developed a better understanding of different cultures.' (*The Journey* Report, 1993: 18) Participant 4 spoke of the satisfaction she felt in being able to contribute something of worth to her new home in Australia: 'Underneath the embroidery of an Australian suburb are some Greek words. It is what Australia means to me: *my new country, my new life, hope.* I was very glad to be part of the making of the hanging. I'm glad it's going to stay in the library, and show that we came here and brought some culture into the country. It's something that will remain.'

(*Tarantella*,1993)

e. *Increased Achievement.* Increased achievement in related areas has definitely been a long term benefit for many of the participants. The women who created *The Journey* are artists in their own right who have contributed a great deal to raising community awareness and appreciation of the strengths of pluralism. They are proud Australians and committed ambassadors of their cultural

diversity. P14, P17 (deceased) and P18 (deceased) were able to venture out on an extension activity. They applied for funding to the Unley Council's Special Projects Scheme and joined forces with another small group of Greek and Italian women to work on an embroidered representation of historical Unley, a streetscape that featured the 19th century Unley Post Office and the Unley Institute Building. This second tapestry is on permanent display at the Unley Library. P4 has enriched Australia across two generations. She herself has a home that is a testimony to primary care giving through the array of handcrafted material culture with which her home is furbished. There are embroidered items throughout including the curtains at every window, sheets, bedspreads, tablecloths, doilies, tea towels and towels. In the wider community she has been a tireless participant as is evidenced by her accomplishments. She worked with other Greek women on a major tapestry work that now hangs in the Ridleyton Retirement Village in Hawker Street, Ridleyton. She was a major contributor in a Women's Craft Project 1988/9 compiled by Toutoulas. She has performed in many MAC (Multicultural Artworkers' Committee) theatre productions featuring Greek drama with her forte being comic roles. In 1987 she exhibited some of her fine lacework in an exhibition held at the Migration and Settlement Museum and in so doing assisted the History Trust of South Australia in its endeavour to pay tribute to cultural excellence. In 1990 she worked on *The Journey* and produced some of her finest work. In the sixth column she embroidered the island of Amargos, the island of her birth in Greece. She worked from a postcard and her memories. The windmill in the

same column is a symbol of the island's main industry, namely the crushing of wheat. In Mycanos, Armagos there are seven such windmills in a row and this is currently a favourite sight for tourists to the island. In the fifth column P4 has embroidered the pillars of Ancient Greece in delicate crochet work. For P4 the tapestry and her other contributions have enabled her to share her culture with others and not keep it solely as an enrichment for hearth and home although of course she has done that too: .I'm very proud...every time I go to the Library...I was a participant in it ...not just for myself ...I like culture. I played for years in the theatre here in Australia...all my house is full of my work ... all by hand. (P4: 1998)

Concluding Comment

The Journey as a model exemplifies the UNESCO (2002) bid for respect for linguistic richness and certainly illustrates that all languages, including dialects and a lingua franca, can build cultural bridges and blend harmoniously together. Languages were definitely heralded by the group as 'vectors of traditions and ageless know-how' and the pivotal role they played certainly lent 'coherence, well-being and support to cultural heritage' (UNESCO, 2002:1). The participants in *The Journey* shared their knowledge and, in so doing, preserved important aspects of their respective cultures.

This paper has highlighted the importance of moveable cultural heritage at the National, State and Local levels in Australia and has thereby rightly situated the tapestry, *The Journey*, as a rich contribution to the celebration of cultural diversity.

Jackowski (2000: 23) writing about Polish folk art, has emphasized the cultural

significance that artistic contributions have for the protagonists who are 'bound by a consciousness of common origins' Art was an integral part of life, as natural and obvious as the home, carriage and dress. What for outsiders was seen as objects created to be pleasing to the eye, represented, for the country people, an essential part of life; the forms through which their life was expressed. It accompanied a person from birth to death, and embraced all the various aspects of daily life, worship and entertainment.

Jackowski's appraisal is valid also for the fine needlework in *The Journey* that epitomizes the craftwork of many European countries. According to Routoulas (1989:13): 'To believe that women undertook handicraft activity purely as a pastime is insufficient and to nowadays view that activity as a creative outlet alone ... is inadequate. Both attitudes ignore the very real need of Woman to create her own measure of personal worth. In a world where legally she had no right to property, it could be said that her handicrafts were her visible signature of possession which she proudly draped over the objects which formed her world.

Routoulas (1989:13) published the recollections of Participant 4 (P4), from *The Journey,* based on interviews related to her contributions in the Women's Craft Project 1988/89. The following excerpts from Routoulas' recount of P4's artistic achievements highlight the far reaching significance of handicrafts – more than aesthetic beauty, sometimes a way of life:

> (P4) was, by circumstances, forced to sell most of her trousseau built up over years of anticipation, to survive the food shortages of 1941 imposed by the German Occupation of Greece. (According to P.4) "You'd sell a large tablecloth to buy a loaf of bread such a lot of work ..months!"
> (Routoulas) In the snatches of silence between recollections of the past, she (P4) would bring out her work, and soon, the previously

> empty twin sofa opposite me seated two glorious pyramids of intricate pieces; well crafted pieces reflecting more than one person's experiences, more than two hands' vigilance, more than one life's work.
>
> (P4)'s talents have been handed down to her daughter who is devoting her life to research that highlights the significance and value of this mainstay of cultural heritage. (P4's) daughter, Elena, inspired by her mother's and mother-in-law's extraordinary commitment to their craft is concurrently researching, learning and documenting traditional needlelace techniques and designs. Her hands toiling also has meant many splendid findings in the work she is compiling. Its outcome comments well towards developing an attitude of appreciation and an understanding of the significant contribution of women's traditional handicraft skills.'
> (Routoulas 1989:13)

In an ideal world learners need to be involved in meaningful interaction and creativity. A successful ESL ambience builds learning scaffolds that begin in the world that is familiar to the students and move forward with respect for first languages and intercultural exchanges. Prime acknowledgement is given to the richness learners bring with their memoir accounts of experiences, mindful that 'global interculturalism depends on the prospect of forming bonds based on cultural experiences that cross existing borders to embrace groups and peoples.' (Smolicz, Hudson, Secombe 1998:19)

The Journey stands as an impressive learning outcome stemming as it does from a teacher–learner dynamic in which 'Art ...the imagination and creativity' have succeeded admirably because of ' a higher regard being paid to oral culture and knowledge derived from ... experience.' (UNESCO 1996:95)

Appendix D of this paper, presents a proposed intercultural pedagogical model suitable for encouraging a teacher-learner dynamic equipped with the potential to present learning experiences geared to fostering successful learning outcomes. The model is presented as a synthesis of the literature and the analysis in chapters three

and eight respectively and is a proposed pedagogical model for intercultural education in ESL/EFL learning contexts. It is worth noting, in the model created, that both the teacher and the learners have pivotal roles. The teacher provides the facilitating, coordinating, managing and co-communicating initiatives and the learners inject the creative, experiential, intercultural richness that lives in the recorded manuscripts and the cultural bridges that evolve.

CHAPTER NINE: LINKING THE THREADS

Happy chance I love two beautiful countries ... I would tie them both with a ribbon of sky-blue sea ...My desire is this: may you both flourish.
(Vasso Kalamaras, *The Same Light*, 1994:95)

Introductory Comment:

The opening chapter of this thesis stressed the point that in the Australian multicultural context, intercultural education is being developed as essential for maximising trade and business opportunities in countries around the world and it is important therefore for educational research to identify pedagogical models of formal and informal intercultural learning and seek to evaluate their effectiveness in terms of both short term benefits and long term outcomes. This study sought to evaluate an example of informal intercultural learning from the perspective of those who participated in it as teachers and learners.

Achievement of the Aims of the Research.

The broad aim of this thesis was to determine the relationship between effective pedagogical models and intercultural mobility, with particular reference to the participants in the community arts project, *The Journey*. It is submitted that the present study has been successful in defining this relationship and clarifying the components that promoted successful cultural valence. In doing this a number of more specific aims have been addressed and the findings, with respect to these, are reviewed and summarised.

The first specific aim was to determine the importance of particular domains in relation to attitudinal stances on cultural inclusivity and respect for diversity. Chapter Five was devoted to achieving this aim through a detailed study of the overarching framework. Such a focus encompassed a detailed investigation of the

overarching framework's current attitude to cultural diversity and related movable cultural heritage achieved through a focus on the national libraries network. It was important to take a first hand view of current policy to compare ideology and practice. The national library network of the overarching framework was chosen for this closer study given that *The Journey* tapestry was a community arts project initiated and supported by national/state/local library efforts. The domain study in chapter five revealed that the national library network was shown to be only in its third decade of recognition of movable cultural heritage and in great need of assistance in identifying the myriads of examples of cultural richness that lie sequestered and unprotected to this day. *The Journey* stands as a viable contribution to the overarching framework's new pathway in search of treasures that document the diverse cultural richness of a nation that is heralded globally as an exemplary model of multiculturalism.

Chapter three looked at the current state of education at the universal level and then focussed on the age old disputes governing the viability or otherwise of first language retention and usage in migrant learning situations where a preferred language might often represent the crucial, first language of personal identity and expression but not necessarily be the recognised lingua franca of the host country. *The Journey,* as a pedagogical project, stands as heartening proof that the two may coexist and enhance a given learning experience. This study has revealed that the solution lies in an understanding and acceptance of how true learning occurs. The position adopted lies in a constructivist model wherein the main protagonist is the learner seeking to make meaning of the world within and beyond; meaning that can

only occur because the learner makes the vital connections, assisted by guidance from a multiplicity of factors including the pedagogue as guide and facilitator, peer tutoring, a positive learning ambience and the making of connections at a personal level. It is the contention of this paper that the flow of connections and discoveries cannot be as successfully achieved in an English as a Second Language (ESL) learning situation if the *only access* permitted is via the lingua franca. This study has established, through interviews with the participants, including learners, pedagogues and facilitators, and through a study of the rich outcomes visible in the woven tapestry itself; that the lingua franca and the first language of each person were mutually inclusive and essential even though the roles of each were diverse. The lingua franca, for example, linked the knowledge and expertise of the pedagogue with the skills and deftness of the embroiderers. It was the lynchpin of vertical interaction. The lingua franca was also a bridge for horizontal interaction between the neighbouring groups, the Greek and Italian embroiderers. But to maximise the strength and richness of personal recollections in the discussion sessions a bilingual dynamic was indispensable. A participant would search for meaning that could only be expressed in the first language and a peer was near at hand to provide a translation that ensured both horizontal (the other ethnic group) and vertical (the pedagogue) interaction. Similarly, in any given situation where the pedagogue or a member of a particular ethnic group, gave a visual demonstration of a technique or made a verbal comment on a designated topic, the success of both vertical and horizontal interaction was maximised when ambiguities could be clarified instantly through peer group tutoring in the first language.

Berry's research (1986:26) has identified that the acculturation process can be a very 'stressful' time for migrants. They are immersed in a new way of life that has the potential to change the patterns of their former lifestyle forever. As has been shown through the data analysis of the participants there were many conflicts to resolve. In the beginning there was the absence, for many, of important nuclear and extended family links, the strangeness of settling in, the urgency to find work and related economic stability and the awe inspiring challenge of learning a very different language. However, balanced with this were the eustress factors of new beginnings fuelled by hopes and dreams and relocation within the cluster model of resettlement thereby guaranteeing a familiar welcome upon arrival.

Learning the lingua franca of English was, as has been shown, mainly an informal procedure for the participants in The Journey. For the majority, English was learnt on the domestic front through their children and/or the media and simultaneously in the work place. Prior work in paid labour situations had helped the women to communicate using a lingua franca and this, in turn, boosted their self esteem and confidence such that they found themselves able to integrate on a social level outside their familiar surroundings.

By the time the Greek and Italian women were invited to participate in this paper's retrospective evaluation of *The Journey*, begun in 1998, their English language proficiency ratings in the macroskill area of *speaking* ranged from a 1+ to a 5 (see Appendix A for a description of these ISLPR ratings).

I.S.L.P.R.for the Speaking of English Only	Percentage of Participants
1+	6.25%
2	12.50%
2+	43. 80%
3	31.25%
5	6.25%

The conversion table above illustrates that 43.80% had social proficiency in English and 31.25% had basic vocational proficiency which meant that three quarters of the group were able to perform effectively in situations that were not linguistically demanding and were pertinent to social, community and vocational fields that were familiar. Such a situation, ten years earlier, would have meant that there would have been no problem in communicating at the level of formulaic expression such as greetings and everyday transactions. However, at the emotive level of memoir accounts and the practical level of technical language, the lingua franca, as has been shown, did not suffice. At these more in depth levels of discussion and exchange of ideas and techniques the participants and the design and construction artists who facilitated, all agreed that progress was enhanced with two major strategies. In the first instance, related to discussion and the understanding of procedural contexts, the participants were free to explain and clarify in their first language. This inclusion of peer group tutoring had many benefits and no negative impact. The facilitators, the design and construction artists have stated categorically, that deadlines were met, performance was enhanced and participation was spontaneous and motivated because was no one was left in a state of ambiguity. Through a bilingual approach the participants increased their knowledge of the lingua franca

and were able to use it beyond the expression of formulaic needs. In the second instance recourse was made to the common denominator of needlework proficiency, and new techniques were demonstrated through visual, tactile modelling.

This dyadic approach of modelling and bilingual tutoring underpinning the use of the lingua franca had widespread benefits for the participants. On a personal level the participants' lack of fluency did not act as a barrier to social integration (Rubles and Shaw 1991) and indeed, the recounts of fulfillment given by the embroiderers point rather to the gatherings as having had a cathartic dimension. This supports Hall & Huyskens (2002: 7) finding that personal confidence and self esteem are closely bound to the broader situational context. At the level of the project itself, with its much needed dependency on successful communication, progress was not hampered because of a ponderous reliance on English only. The willingness of the facilitators to run an inclusive program fostered the development of fictive kin friendships and the flourishing of a true sense of community. Such a program went a long way to helping the participants rediscover themselves as individuals and 'the continuity between the person they were, the one they are now and the one they will become.' (Hosking, 1990:20)

Theoretical Implications

Memoir Data. In the field of humanistic sociology the study of *The Journey* has presented a new perspective on memoir data given that the content of the tapestry is a visual telling. The stories of the migrant experiences of eighteen Greek and Italian women have been preserved for posterity; expressed, collated and

embroidered by the participants themselves; recollections of tales and wisdoms that would otherwise have lain sequestered as opposed to enriching the pool of movable cultural heritage as the current tapestry now does. The tapestry is a documented history of participant recollections of journeys made from home countries to life in a new land and one of its unique features is that it is a memoir record of personal experiences told through images. The tapestry is a notable addition to the currently sparse collections of both Greek and Italian memoir collections identified in Chapter Two.

The Journey and Acculturation. As iterated earlier, acculturation is an important consideration for any educational study involving participants who were born abroad. It is important to consider the effect that changes in cultural expectations have had on individuals who find themselves immersed as members of two different cultures, and to identify experiences that may have helped them acculturate. It is incumbent on the migrants themselves to employ strategies to help them deal with the dyadic dynamic of two cultures and this can be enhanced or delayed by the host country's stance. Using the Berry (1988) models discussed earlier, the data analysis undertaken has shown that both the participants and the host country have unanimously supported the integration model. The integration model prevails when there is interest shown in maintaining original cultures whilst simultaneously valuing all sectors of the population as integral and pivotal to the successful functioning of the overarching framework of the dominant culture. In Australia, the integration model of acculturation has occurred within the political context of the multicultural policy that determines the governing of the nation.

Many positive acculturative features have been highlighted through the data analysis of this particular project in Chapters Five, Six and Seven. The ensuing remarks will provide a synoptic overview of the prominent acculturative features that were successful outcomes of the making of *The Journey* for the embroiderers who participated:

The Telling of Stories
Fictive Kin relationships
The Role of Heterotopias

The Telling of Stories Whilst it may not be possible to draw any absolute conclusions, the stories told through the tapestry gave some insight into the resolve of the migrant daughters who participated in the project and some account of their resettlement experiences in a new land. They were able to tell of the hardships and sacrifice of working day and night to provide food for the table (e.g.P11) whilst simultaneously lauding the fact that there was work for everyone. They gave emotional accounts of the joys associated with bringing up their children in a land that promised freedom and sunshine but above all peace (e.g.P16).

The findings have supported W.J. Berry's (1988, 1998) identification of acculturation strategies which individuals and/or groups implement to ensure successful intercultural exchanges. Of the four strategies nominated by Berry, namely assimilation, integration, separation and marginalisation, the participants in *The Journey* employed features of the integration model. This means that they retained and valued many features of their cultural heritage but were commensurately committed to being motivated participants in the life of the host society.

The women shared accounts of what it was like to learn a new language and embrace a new culture and they were unanimous in acclaiming that their children and grandchildren were the life giving links that had helped them cross cultural bridges intrepidly. The children had increased the women's feelings of stability and feelings of belonging. The participants had come to treasure Australia as their home, a place of hope that guaranteed an education and its associated opportunities for their children. Education was free for all and their daughters were not excluded. They had spoken too of their second home, the mother country, and of the feeling of pride they had experienced through the making of the Tapestry because it had enabled them to share their cultural treasures and wisdom with the host country that had welcomed them and that they had grown to love.

Fictive Kin Relationships. Fictive kin relationships are made possible through occasions that encourage social integration. The kin nature of the relationship for the participants in *The Journey* was multifold. They bonded through working together on the project and sharing knowledge and ideas in the discussion sessions that highlighted all the riches their two cultures had in common. They reflected on how both Italy and Greece had shared empire status in ancient times when the pillars of knowledge were established for posterity by both Rome and Athens. They happily shared and discussed time honoured needlework traditions and learnt various cultural techniques and stitches from each other.

A great deal has been revealed through the data analysis regarding the efficacy of this active community involvement and the associated therapeutic benefits for the participants. Linking metaphors, identified by the participants themselves, have

been used to describe the involvement in *The Journey* as 'an integrated affair' (P12) and a 'family of sisters' (P5) bonded tightly and represented metaphorically by the central column of knots in the tapestry itself that binds the two cultures inextricably (P15). As a group of enlightened individuals they were most definitely at ease with crossing cultural borders and participating in the life of other cultures by nurturing and lauding the common threads. As highlighted in detail in Chapter Six, they were situated strongly at the level of incipient polyvalence, enriched and inspired by multiculturalism and ready and willing to pursue further celebrations of diversity.

The Role of Heterotopias. Wearing's (1998) interpretation of heterotopias (Foucault 1986) as mentioned earlier, was adopted for use in the discussion of therapeutic alternatives found by migrants to counteract the feelings of anomie experienced in resettlement. Wearing's reading (1998:146) identified heterotopias as a place in which minority groups find space that is liberating: Heterotopias are spaces (existing or created) that allow and confine activity. Heterotopic space provides place for reconstituting the self and rewriting the script of identity. Heterotopic space also encourages opportunities for migrants 'to establish themselves in their new community, restore mind and body, develop friendships and new skills.' (Hall & Huyskens 2002:1) Such a place can vary with individuals and be a workplace, an educational ambience or a newly discovered leisure time venue. For the participants in *The Journey* the place was the Goodwood Library where they met on a regular basis to create and make the tapestry that gave them a voice that would be heard for generations, and simultaneously demonstrated the

wealth and beauty of their respective needlework traditions. They also found in this space an ambience that was filled with bonus possibilities where they could experience renewal, restoration of body and mind, new friendships and the acquisition of additional skills. They experienced renewal and restoration in a very real sense because they participated as active members of the community in an aesthetic pursuit and this enabled them to escape for a few hours from the minutiae of daily life. Their own reflections have revealed that they felt useful and important; they experienced the hubris that came from sharing their national needlework treasures and they were restored through a growth in self respect and confidence. These findings have lent support to current research in this field by showing that informal education linked with the sharing of aesthetic, cultural knowledge can provide the same benisons as those identified for leisure (Dreyfus and Rabinow (1983); Hall and Huyskens (2002). The site and the space definitely provided empowering possibilities for the participants. We are reminded in these outcomes of the necessity for respect in a culturally diverse society. The embroiderers of *The Journey* are examples of women who have found adversity empowering. These women, like countless others, who have sought a better way of life in a new country, 'are survivors. They come with strengths which many of us will never attain.' (Pittaway 1999:18)

Concluding Comment

As a final reflection it is helpful to consider once more, the importance of intercultural awareness. It is an outcome highly regarded by the Council of Europe.

It is a milestone on the road to social harmony and its importance can never be underrated. According to the Council of Europe:

> Knowledge, awareness and understanding of the relation ...between the 'world of origin' and the 'world of the target community' produce an intercultural awareness. It is of course important to note that intercultural awareness includes awareness of the regional and social diversity of both worlds. It is also enriched by awareness of a wider range of cultures than those carried by the learner's L1 (Language One) and L2 (Language Two).
> (Council of Europe, 1998: Para 4.7.1.1.3 cited in Striving for the Third Place, 1999:98)

Intercultural awareness, as defined by the Council of Europe is complementary to the incipient polyvalence that characterises most of the participants in *The Journey.* They were comfortable with a range of cultures including those of Northern and Southern Italy, the mainland and offshore islands of Greece including Cyprus, and in addition the cultural expectations of the host country, Australia.

This successful threshold of incipient polyvalence identified through the data analysis in chapter six dispels two notions. In the first instance, it alters the notion that the integration model of acculturation is only related to the acceptance of two cultures: one's own and that of the host country. It is has been demonstrated that the success of the integration model is also reliant on an individual's acceptance of other groups in addition to those encountered through host society ministrations. Leisure, social and workforce interactions, as examples, are part of the experiences and intercultural nature of daily living. Successful integration in these domains most assuredly rests, in a pluralist society, on one's ability to cross cultural borders positively and amicably.

In the second instance, the research findings of this study dispel the notion that a concept of diversity necessarily implies that two separate cultures have nothing in

common. The discovery of the hidden substratum that linked the Greek and Italian cultures from ancient times and the acknowledgement of the bonding nature of needlework that knew no cultural boundaries, were confirmations of the interconnected nature of the universe of cultures: evidence that ties exist albeit sometimes in a latent context. The search for common ground is a worthwhile starting point for any successful intercultural exchange and is a recommended key consideration in educational planning.

The Journey has confirmed that a traditional / learner –centred methodology is an effective approach in successful, intercultural pedagogy. The traditional elements provided the quintessential scaffold that served as a checklist and a set of guidelines whilst the learner-centred emphasis dealt with the day to day running of the program that was adapted to the needs of the participating individuals. As discussed in detail in chapter eight, the construction artist for *The Journey* recommended a particular format that could be applied to all similar intercultural projects, combining as it did traditional and learner-centred elements aimed at optimising cultural interaction. The format includes consideration of the following:

- *Time requirements and budget*
- *Regular attendance by participants*
- *A Work in progress gathering*
- *Regular communication and discussion of arrangements and ideas*
- *Written confirmation of all essential information*

These requisites are pre planned and provide the scaffold that guarantees efficiency for similar and related projects. It was further noted that worthwhile intercultural pedagogy rests critically on a strong teacher-learner dynamic that

exhibits meaningful, harmonious interaction aimed at achieving successful outcomes.

Limitations

This study is illuminating for the light it sheds on ethnic contributions to the cultural heritage of multicultural Australia and the important role that education can play in promoting such endeavours. However, the restricted nature of the data needs to be noted so that future research might include comparative studies aimed at confirming the reliability of the findings of this paper. This study has looked at the contributions of mature age learners from Greek and Italian backgrounds. The focus has been on their interests and concerns and includes attitudes to family, livelihood and children. Comparative studies with different age groups and/or mixed gender participants from the same or different ethnic groups would go a long way to increasing the validity of the present findings.

Future Research

The results of this study are sufficiently suggestive to encourage continued research in this area. Outcomes consistent with successful achievement strongly support placing memoir content at the forefront of intercultural pedagogy. Future studies to determine the impact of the pedagogical model presented with different age groups and/or different ethnic and mixed gender groups would be very useful. Important research could also be conducted to gauge the value of first language maintenance in ESL learning contexts.

In summary, this thesis has achieved its aims. It has presented some important pedagogical implications for educators concerned with encouraging intercultural

harmony in the ESL classroom. The study's focus on first language maintenance is timely in the light of the growing concern for language shift and its deracinating effects on individual.

The Journey illustrates that individuals bring a wealth of knowledge to the interactive process and we are reminded of W. Somerset Maugham's words in *The Razor's Edge:*

> Men and women are not only themselves; they are also the region in which they were born, the city apartment or farm in which they learned to walk, the games they played as children, the old wives' tales they overheard, the food they ate, the schools they attended, the sports they followed, the poems they read and the God they believed in.

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APPENDICES

APPENDIX A

International
Second Language
Proficiency
Ratings

International Second Language Proficiency Ratings (ISLPR) – a brief explanation of the Ratings and a Rationale for its inclusion in this research.

The International Second Language Proficiency Ratings (ISLPR) was formerly known as the Australian Second Language Proficiency Ratings. The authors of ISLPR, Elaine Wylie and David Ingram, made a decision to change the name because of the rapidly growing use of the scale at the international level.

The ISLPR is a scale that measures an individual's proficiency in a second language in the four macroskill areas of reading, writing, listening and speaking. There are 12 recognised levels of proficiency in each of the macroskill areas beginning at **0** and progressing through plus and minus levels to level **5** which is classified as native like proficiency in the language. Each level is accompanied by a description that details the kinds of tasks a person is able to perform in order to be rated as having reached a particular level of proficiency and a summary of these is provided in this Appendix.

The ISLPR has two application models. The first is known as a General Proficiency model, in which the candidate is assessed in designated domains of language use. However, should the assessment be required for a particular professional domain, then the Specific Purpose model is used. An example might be someone choosing to study engineering at tertiary level and needing to present, as part of the entrance criteria, a successful assessment at a particular level in the Specific Purpose ISLPR for that field.

It has been useful to draw on the General Proficiency model for this project with a singular focus on the macroskill of speaking. Assessing the ISLPR in speaking 8 years after the completion of *The Journey* tapestry triggered an inquiry into how the project was conducted successfully given that a substantial degree of the planning was done via discussion using English as the lingua franca. This focus on the efficacy or otherwise of a lingua franca was an important consideration given that the one of this paper's primary purposes was to identify the essential criteria needed for a successful intercultural pedagogical model.

The ISLPR assessment in speaking, in this research, was undertaken via two face to face interviews with each participant and was conducted by a qualified assessor.

Summary of ISLPR levels.

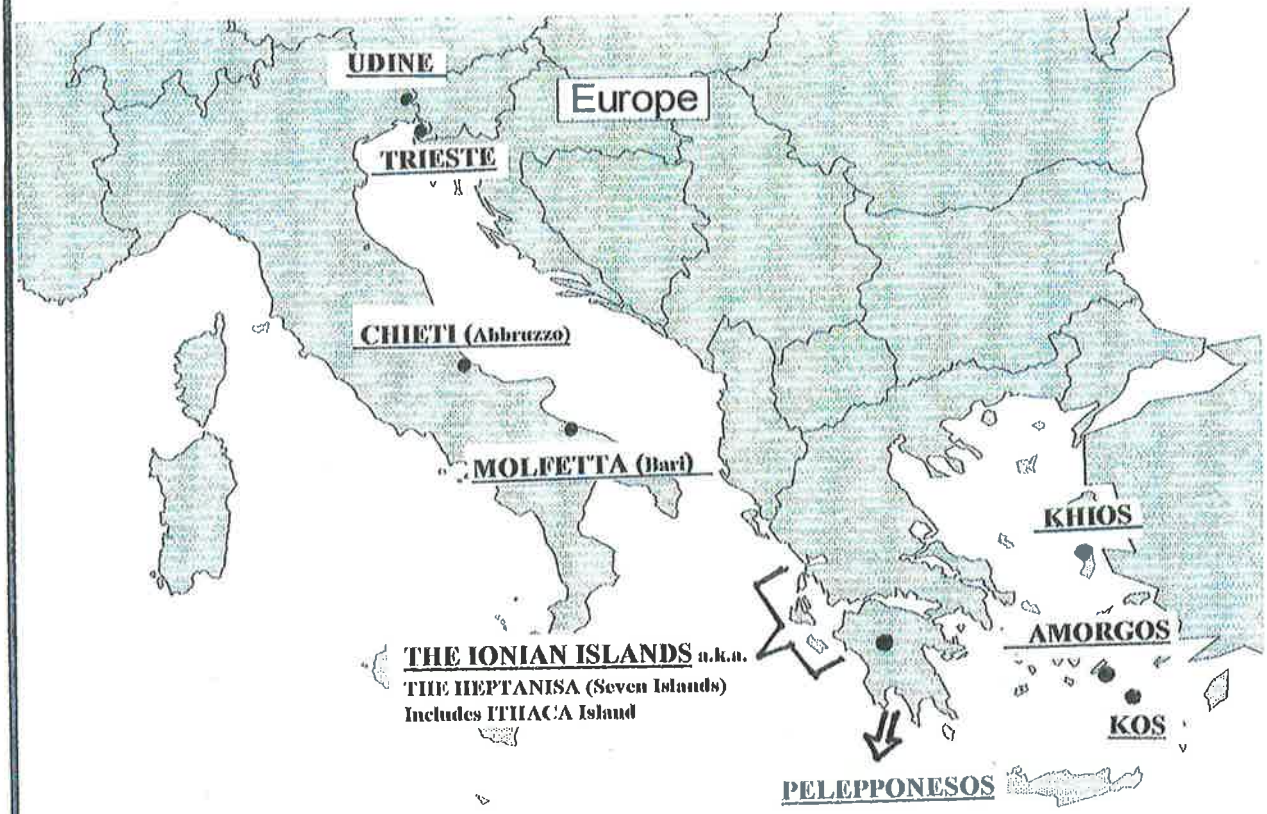
0	**Zero Proficiency**	**Unable to communicate in the language**
0+	**Formulaic Proficiency**	**Able to perform in a very limited capacity within the most immediate, predictable areas of need, usually essentially formulaic language.**
1-	**Minimum 'Creative' Proficiency**	**Able to satisfy immediate, predictable needs, using predominantly formulaic language.**
1	**Basic Transactional Proficiency**	**Able to satisfy basic everyday transactional needs.**
1+	**Transactional Proficiency**	**Able to satisfy everyday transactional needs and limited social needs.**
2	**Basic Social Proficiency**	**Able to satisfy basic social needs and routine needs pertinent to everyday commerce and to linguistically undemanding 'vocational' fields.**
2+	**Social Proficiency**	
3	**Basic 'Vocational' Proficiency**	**Able to perform effectively in most informal and formal situations pertinent to social and community life and everyday commerce and recreation and in situations which are not linguistically demanding in own 'vocational' fields.**
3+	**Basic 'Vocational' Proficiency Plus**	
4	**Vocational Proficiency**	**Able to perform very effectively in almost all situations pertinent to social and community life and everyday commerce and recreation and generally in almost all situations pertinent to own 'vocational' fields.**
4+	**Advanced Vocational Proficiency**	
5	**Native-Like Proficiency**	**Proficiency equivalent to that of a native speaker of the same sociocultural variety.**

***Source: www.gu.edu.au**

APPENDIX B

Data on the Participants:
Map showing Regions,
Countries of Birth; Places
of Birth + Dates of Arrival
in Australia

Participants (P) by region and country of birth as identified on maps of Italy and Greece



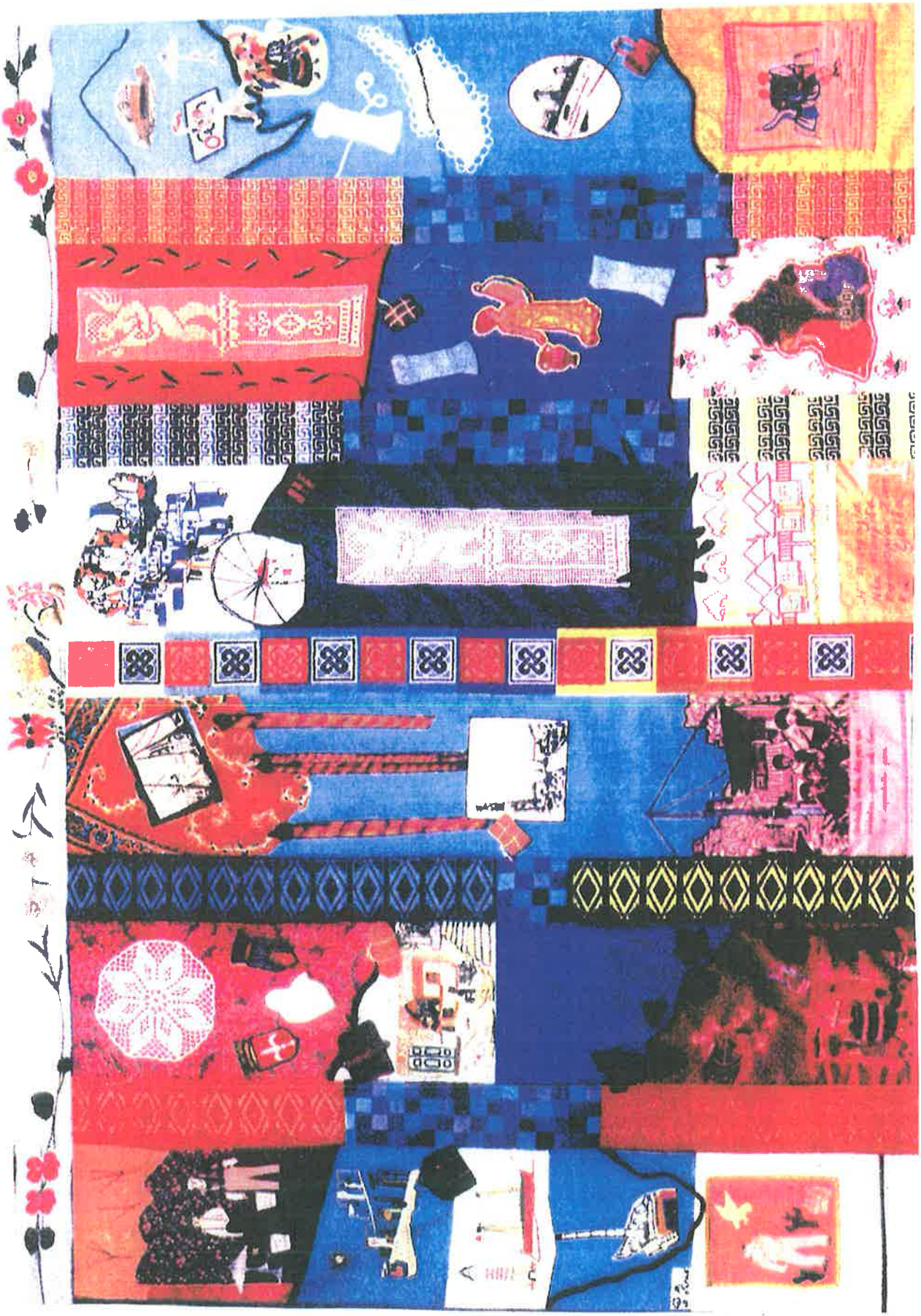
Inset is a map of PELEPONNESOS
Source: www.dilos.com/region/pelpon/map_pel.

Table1.1 Key participants by gender, year of birth, region or region/place of birth, country of birth and date of arrival in Australia.

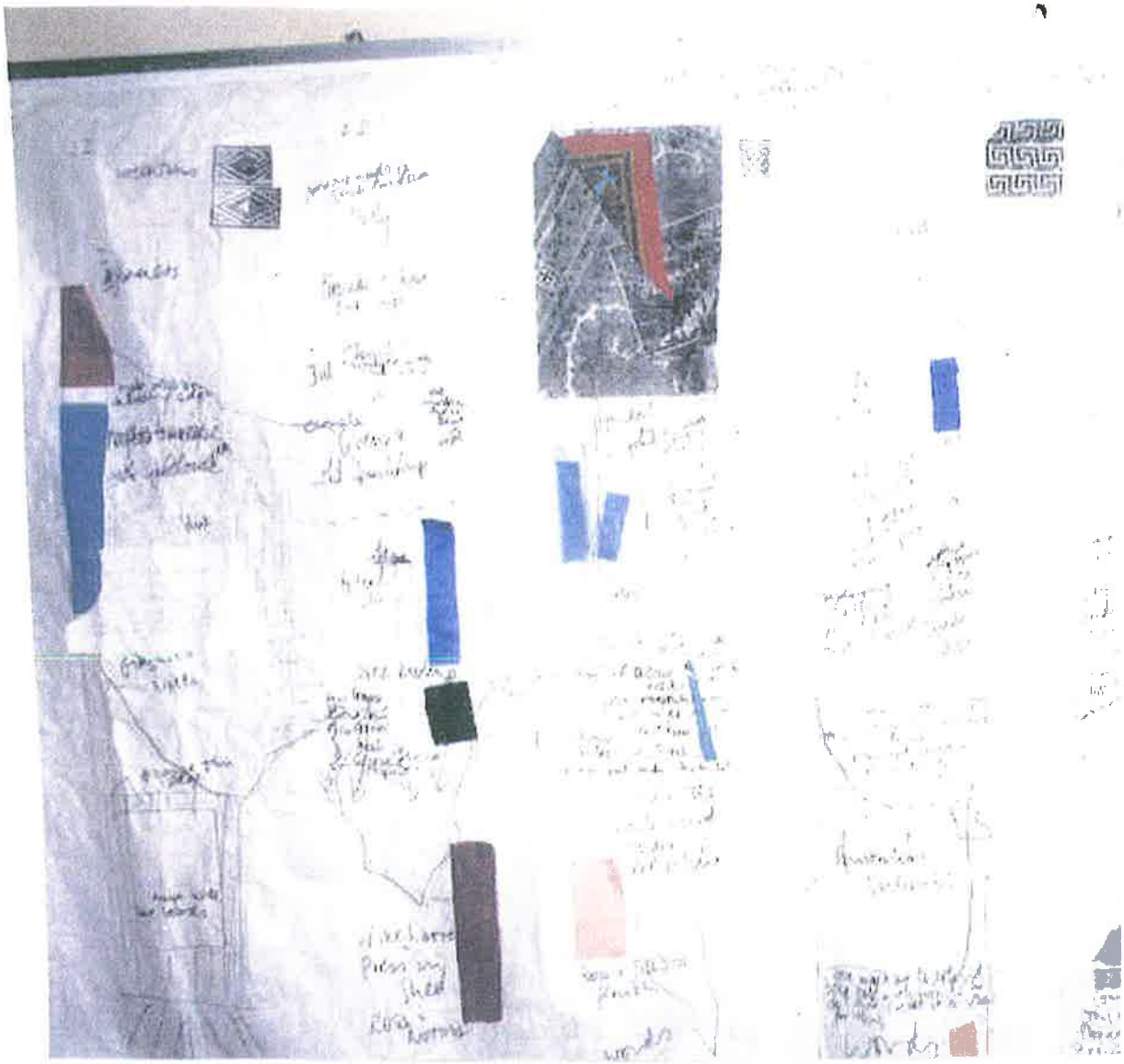
Participant (P)	Gender + Year of Birth	Region of birth	Country of birth	Date of arrival in Australia
P1	F 1930	Kos	Greece	1957
P2	F 1922	Olympia (Pelep)	Greece	1954
P3	F 1930	Khios	Greece	1956
P4	F 1923	Amorgos	Greece	1959
P5	F 1933	Korinthos	Greece	1963
P6	F 1940	Kalamata	Greece	1958
P7	F 1940	Kalamata	Greece	1960
P8	F 1932	Heptanisa	Greece	1957
P9	F 1940	Ithaca	Greece	1957
P10	F 1938	Korinthos	Greece	1956
P11	F 1928	Abbruzzo, Chieti	Italy	1960
P12	F 1937	Udine	Italy	1960
P13	F 1930	Trieste	Italy	1956
P14	F 1928	Bari, Molfetta	Italy	1948
P15	F 1946	Trieste	Italy	1956
P16	F 1925	Udine	Italy	1956

****P15 is P16's daughter
P17 is deceased. She was P14's older sister. She was from Italy.
P18 is deceased. She was from Greece.

TAPESTRY – *The Journey* – reduced size colour photo.



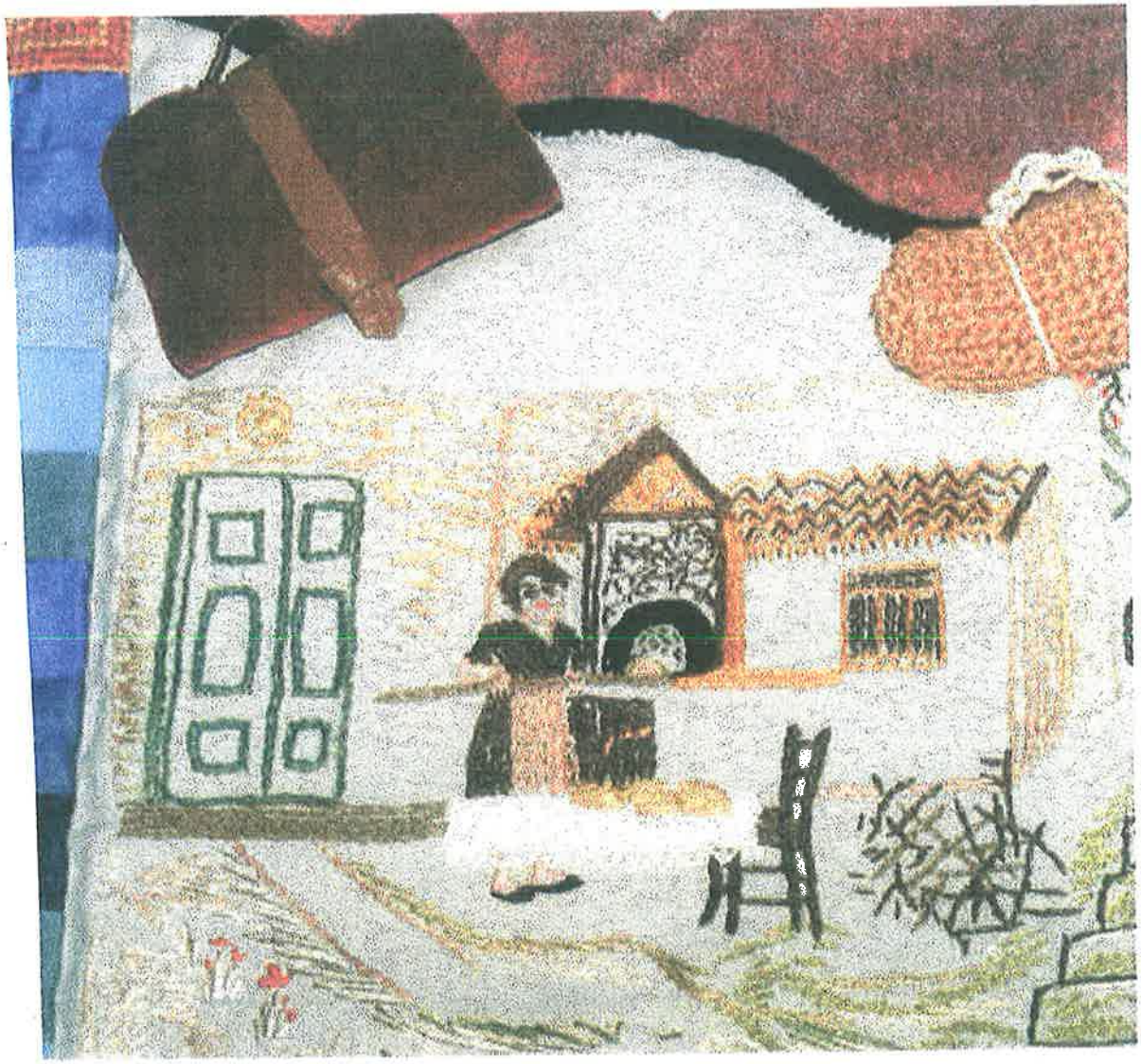
TAPESTRY– *The Journey* – initial draft



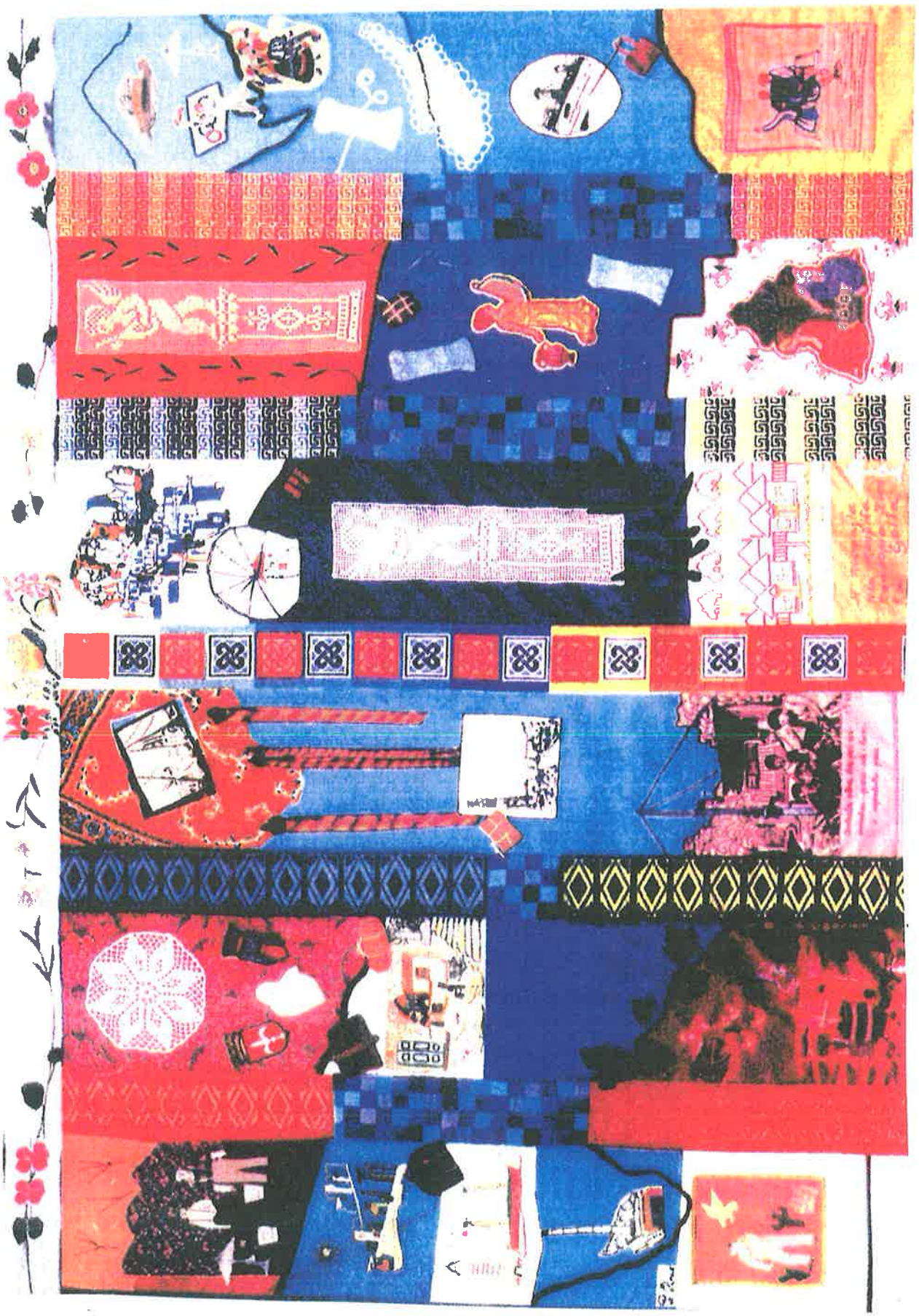
TAPESTRY CONTENT – *The Journey* – chart compiled by researcher.

| | | |

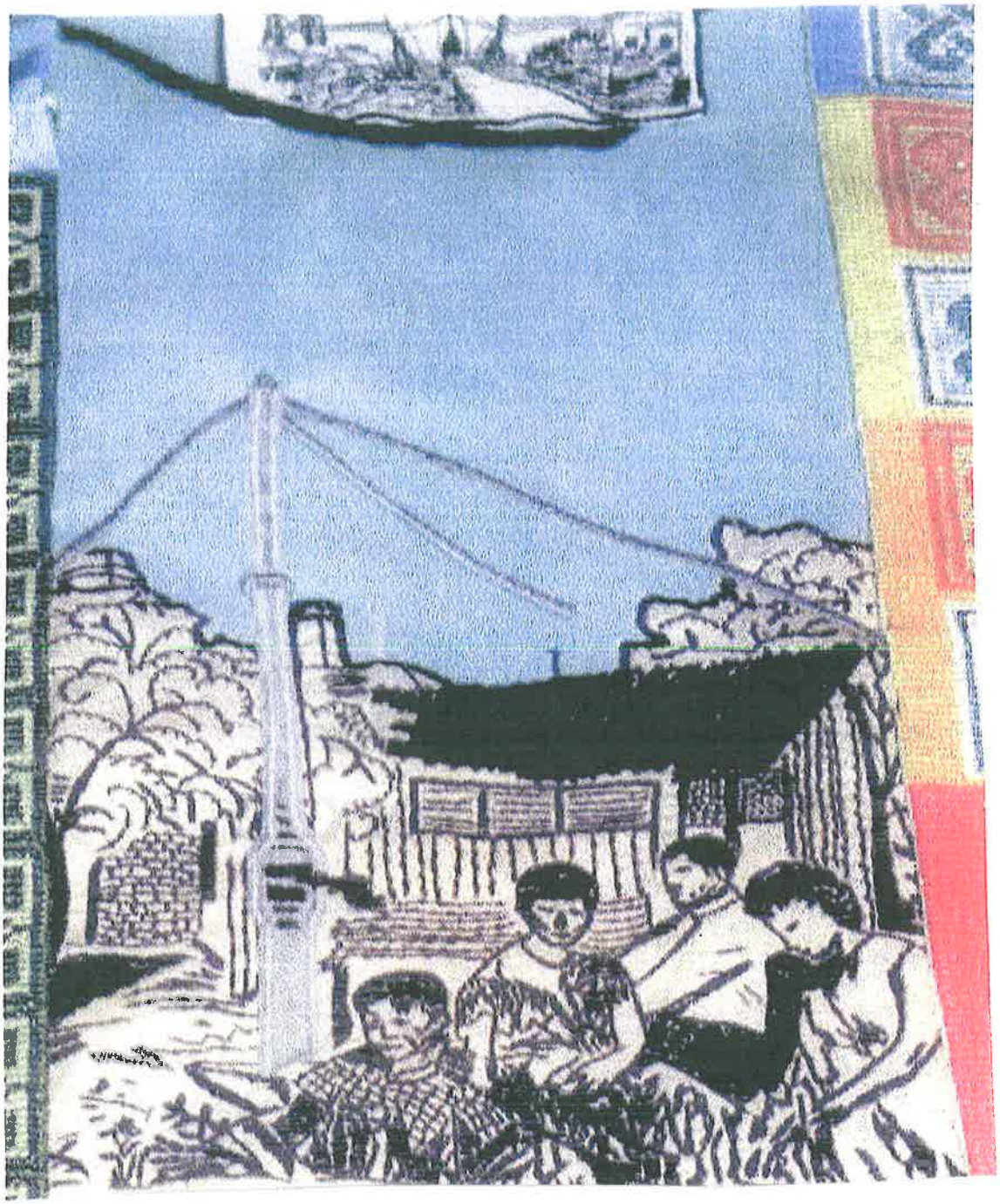
TAPESTRY– *The Journey* – il forno / the village oven



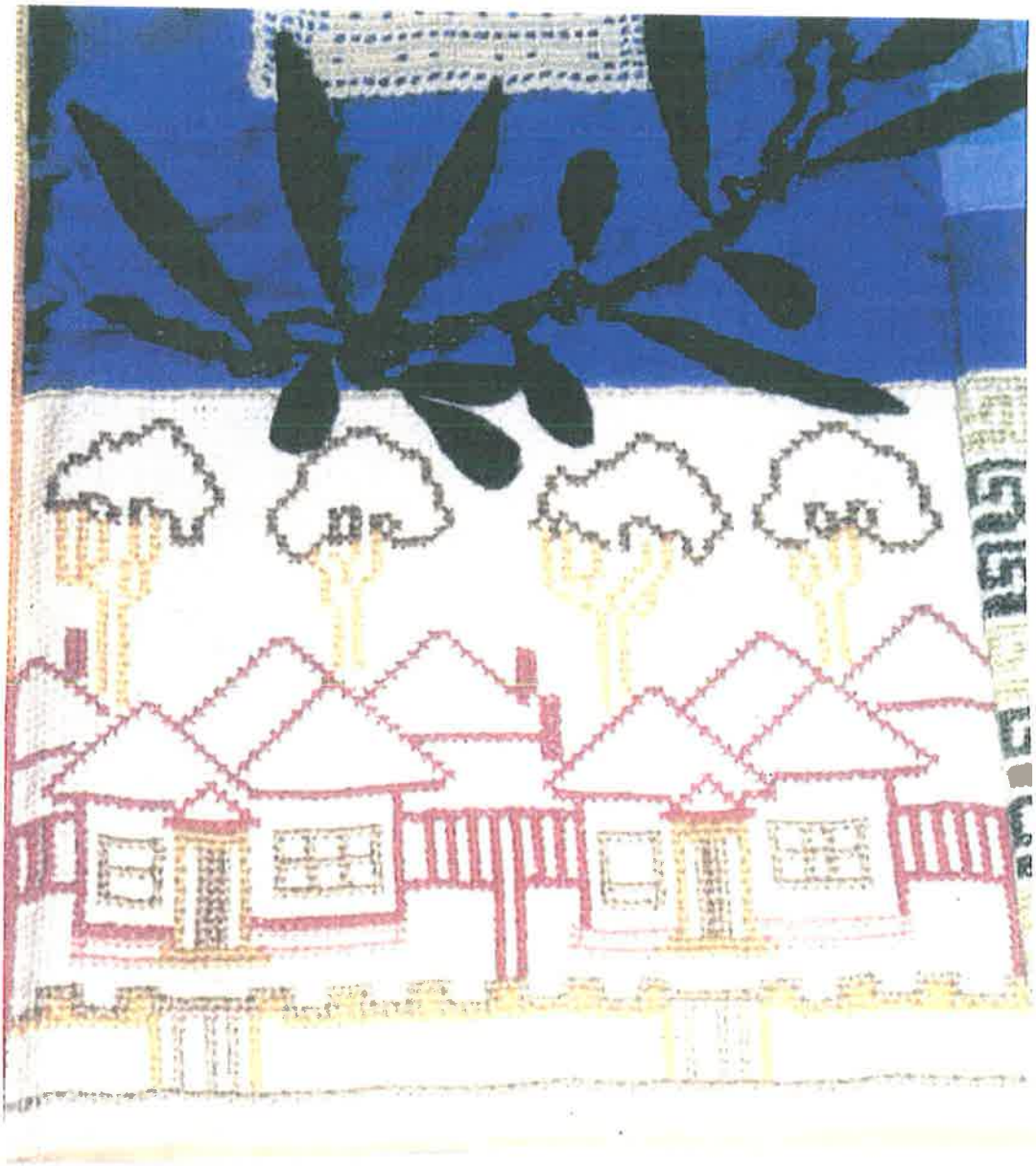
TAPESTRY– *The Journey* – the wildflowers (top) the sea (linking the two groups)



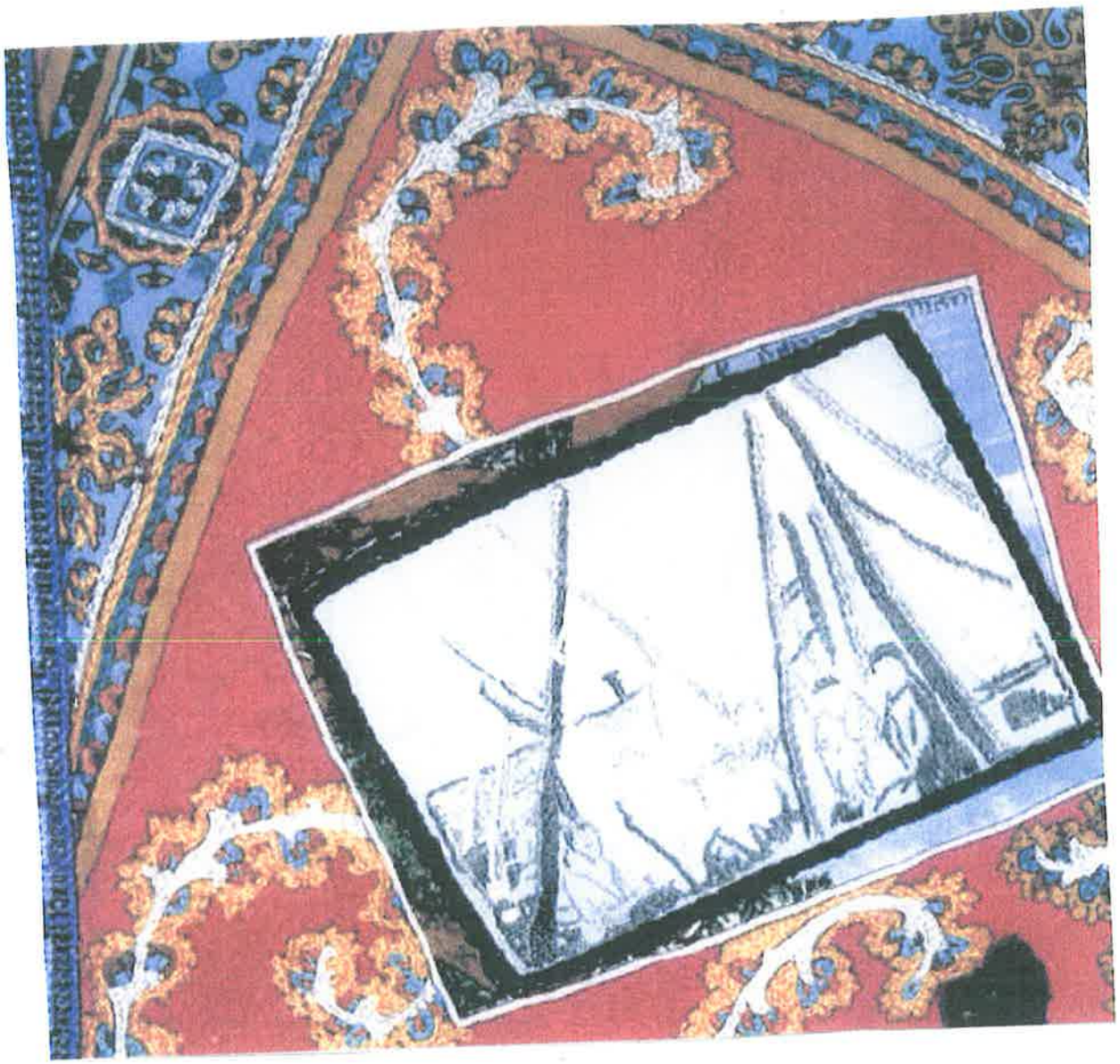
TAPESTRY-- *The Journey* -- the family-the hills hoist -- the olive trees



TAPESTRY– *The Journey* -- needlework - cross stitch



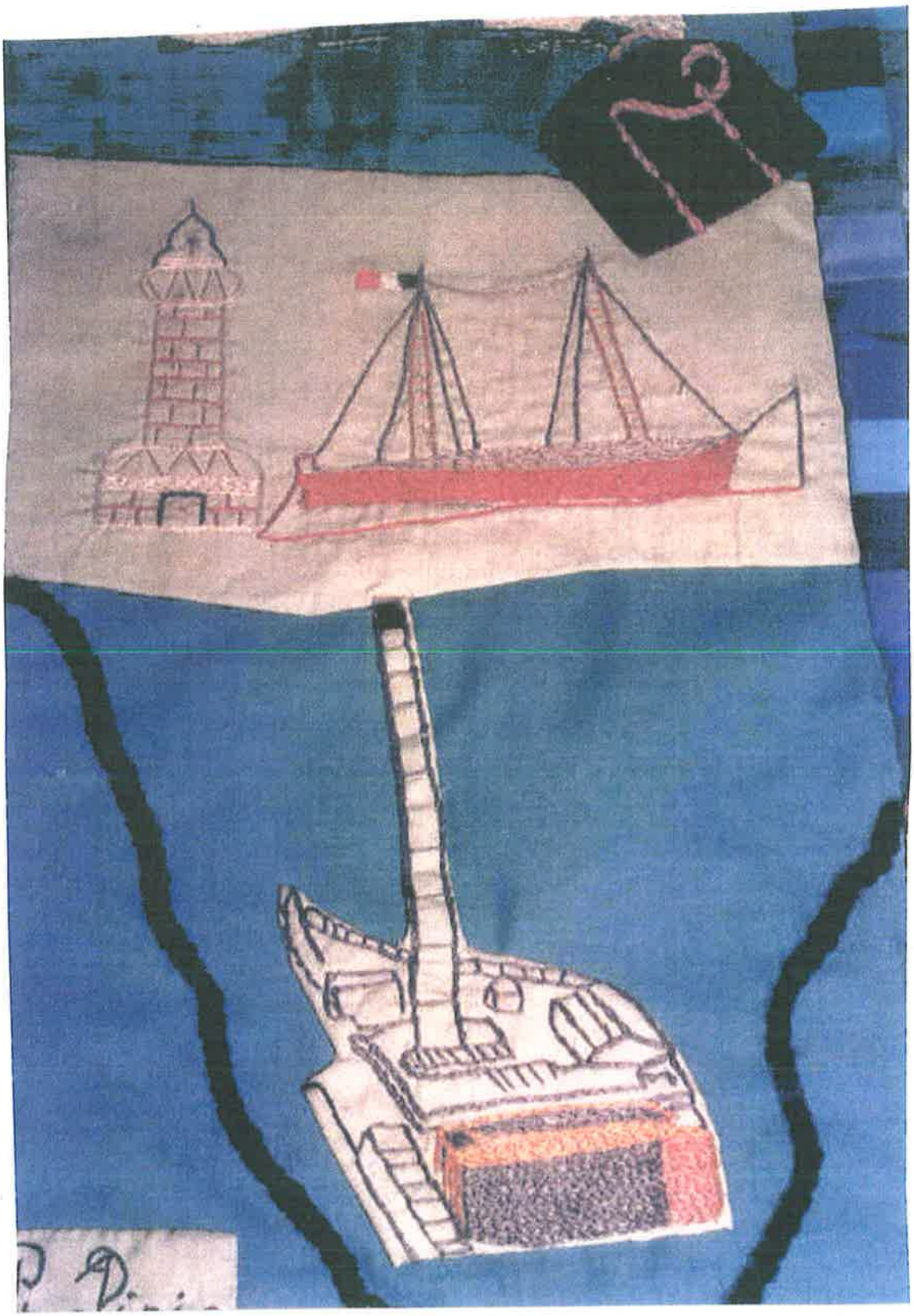
TAPESTRY– *The Journey* – needlework - trapunto



TAPESTRY– *The Journey* – grape vines – wine making

TAPESTRY– *The Journey* –the children –education for daughters

TAPESTRY– *The Journey* –the ships: fishing – ship building - suitcases

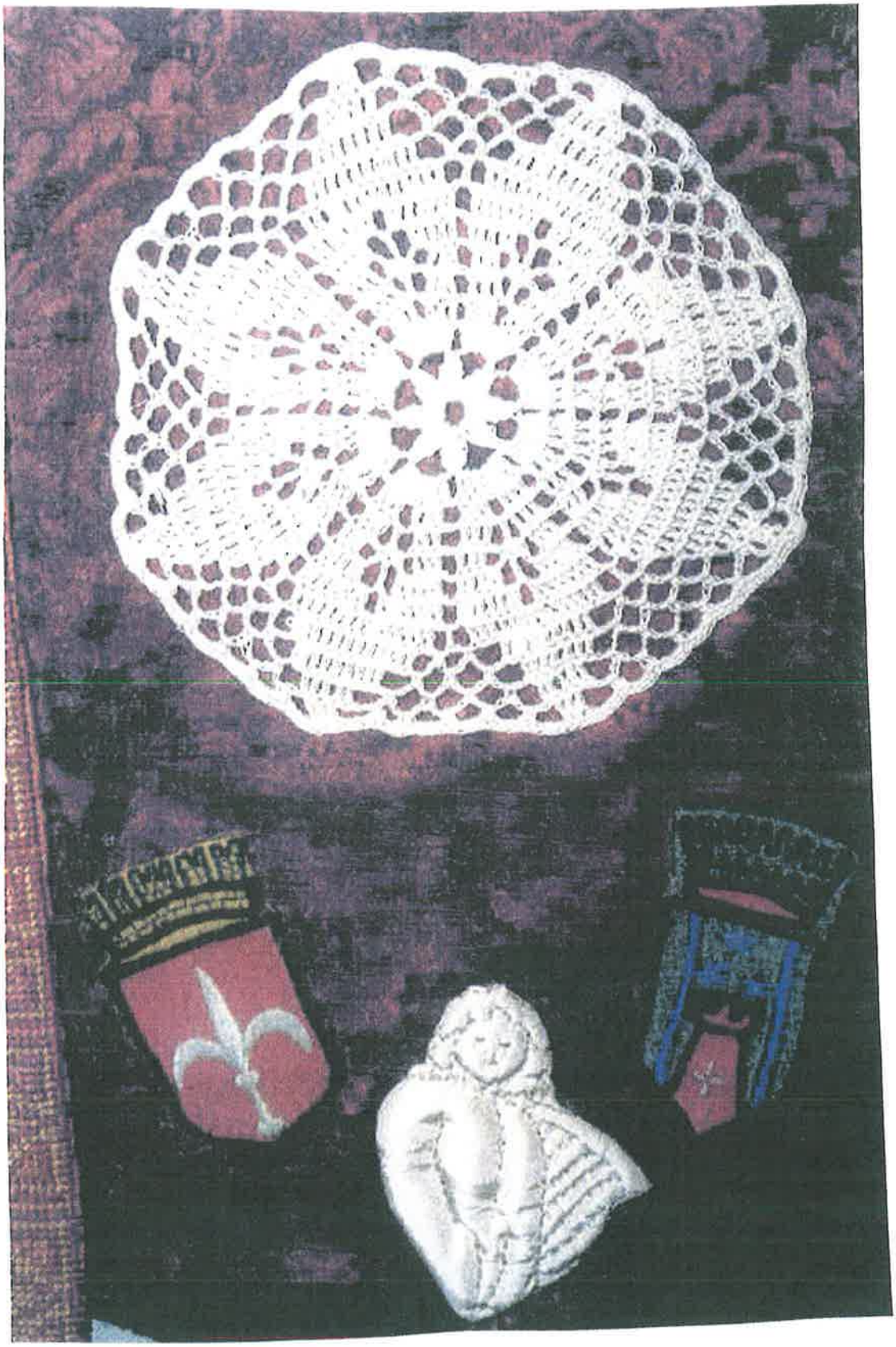


TAPESTRY– *The Journey* –the ships: the bride ship *Tasmania* - suitcases

TAPESTRY–*The Journey* –two homes: flowers (first home) hills hoist (better life)

TAPESTRY–*The Journey* –shared created images: Olympics - dancing

TAPESTRY–*The Journey* –shared created images: coat of arms-cherub-lacework



APPENDIX D

Pedagogical Model for Intercultural Education in ESL Learning Contexts

AN INTERCULTURAL PEDAGOGICAL MODEL

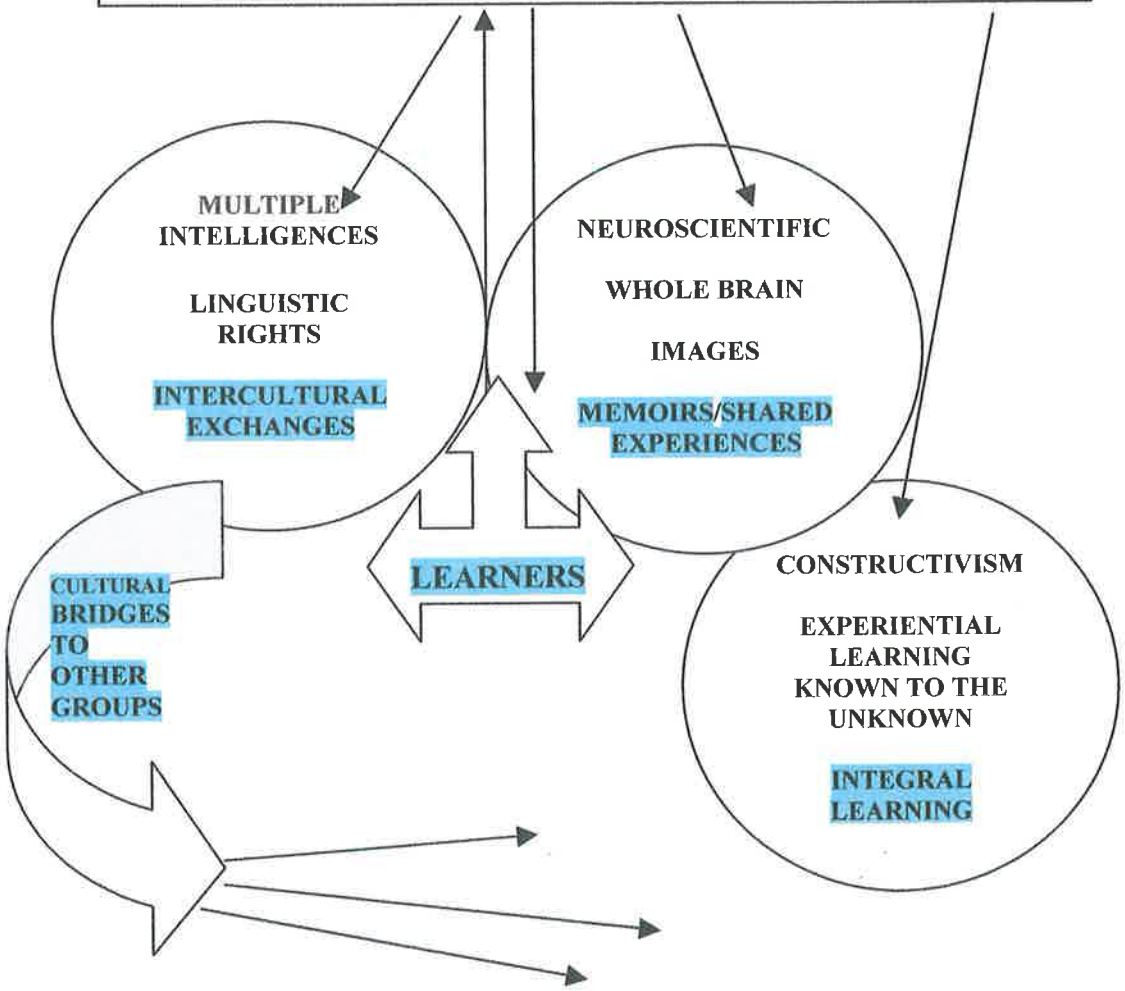
TEACHER-LEARNER DYNAMIC

Colour Key:

- **Teacher**
- Learner

EFFECTIVE ESL/EFL TEACHERS CREATE A DYNAMIC LEARNING AMBIENCE. ***They seek to :***

Rally the support of the local community – a team effort
Plan well: designation of time
Plan well: a quiet, suitable equipped place
Demonstrate interest in the learners and 'are passionate about what they teach'.
Develop harmonious partnerships
Willingly give a strong commitment
Have experience in their field and a high level of skills
Participate in professional development
Have good organizational skills in maintaining the ongoing implementation of any project
Be open to ideas and practices and willing to engage in discussion
Encourage learners to present and discuss
Recognise the benefits of shared teaching roles.
Vary their teaching style and include the use of small and large group sessions.
Believe in collaborative participation to enhance the effectiveness of learning.
Believe the teacher's role is that of a co-communicator and facilitator.
Believe in the productive use of a lingua franca as a bridge where needed rather than a means of linguistic dominance.
Recognise that first language interaction and bilingualism have important roles in ESL/EFL learning contexts.
(See chapter eight for a detailed discussion of these points.)



APPENDIX E

Themes:
Taped Interview Questions:
Note taking Interview Session.

TAPED INTERVIEWS: QUESTIONS

Themes	Questions	Type of question
A FOOT IN TWO CAMPS = metaphor from prewritten accounts ↓ Theme: Acculturation ↑ Literature review: Heterotopias Fictive Kin Relations	▪ Did working on the tapestry help you to overcome this feeling of having 'a foot in two camps? ▪ Did you enjoy telling your story? Why? ▪ Why is the Hills Hoist important?	Feeling question Descriptive question Knowledge question
Theme: Crossing Cultural Borders ↑ Literature Review: Cultural Valency.	▪ Did you experience any difficulty working with other ethnic groups? ▪ Did you learn anything new about Greek or Italian culture that you did not know before? ▪ Was it difficult to communicate your ideas ? How did you manage? ▪ Why did you decide to have joint meetings? ▪ Is needlework in another culture the same or different?	Opinion question Knowledge question Sensory, feeling questions Structural question Contrast question
Theme: Ethnic Tenacity ↑ Literature Review: Core Values in a Pluralist Society	▪ Is needlework still an important part of your culture? ▪ Are your children being taught needlework skills? ▪ How did you learn the craft of needlework? ▪ What did completion of the tapestry mean to you?	Descriptive and knowledge questioning combined Opinion /Value question Structural and Knowledge questioning combined Feeling, sensory, opinion and value questioning combined.

Note taking interview sessions

- Background and demographic questioning used.
- Useful for compiling a profile for each participant.
- The notes were written up in categories for easier reference later on:
    1. Arrival
    2. English Studies
    3. Family Members
    4. Life in Australia
    5. Employment and Training

Taped interviews were used to explore issues raised in the Research Questions, the Literature Review and existing pre written data e.g. a foot in two camps. The following themes were three of the themes identified:

1. Acculturation
2. Crossing Cultural Borders
3. Ethnic Tenacity

The findings found information that added new dimensions and categories to previous research findings (Literature Review) e.g. a new category for cultural valency previously unidentified in South Australian research = incipient polyvalency + a hypothesis explaining its occurrence (analytic induction).

Steps in Analytic Induction:

1) a phenomenon is defined in a tentative manner
2) a hypothesis is developed about it
3) a single instance is considered to determine if the hypothesis is confirmed
4) if the hypothesis fails to be confirmed either the phenomenon is redefined or the hypothesis is revised so as to include the instance examined
5) additional cases are examined and, if the new hypothesis is repeatedly confirmed, some degree of certainty about the hypothesis results
6) each negative case requires that the hypothesis be reformulated until there are no exceptions.

(Ratcliff, 2002:1 quoting Cressy)

APPENDIX F

Samples of Interview Transcripts

TAPED INTERVIEW WITH Participant 10 from Greece: 23-11-98

P 10 = Participant 10 , R = Researcher

Venue: Greek Women's Centre, Goodwood.

P 10:

The first day I'm coming to Australia …in Adelaide … I've been very disappointed…first of all I never liked the houses…it makes me feel awful…because in Greece they never used that roof…they only use it for sheep, horses, things like that…sometimes my father said that the roof has to be like that because they are animals…for the rain and things like that…that's why I put the house here (in the tapestry)…that's the story of the house…

I miss the flowers…some flowers have never been in Australia… it's been here now but not back then…like anemones…you see these…THIS IS MY STORY…anemones…a red flower …red flower, in Greece, it's a lot…in Spring…I love flowers … I always say in Springtime when I'm with my friends …I remember I myself having a big hat…and I'm going inside with the flowers.. and I cry for that… I'm coming Spring here, August…and I look everywhere…I found roses, different colours…but anemones…it makes me lift up…I can't lift up…even now every time I'm going in Greece…I like Spring to go there…I never miss these flowers…now they have a few here…but not really anemones…it's different looking flower…every time they have Memory in Australia, in the city, to the Government House…they have crosses with these poppies…but really poppies in Australia but in Greece it's anemones…

R:

I remember at the beginning of the project when you were talking about what should be on it you were the one who said WE MUST HAVE SOME FLOWERS… that's why there's the border at the top…

P10:

Yes, we decided to put yellow…it's supposed to be purple not yellow…they have two different colours…red and purple…

They put the Sea…because we talked about Ships…that is Cyprus…Crystalla…you remember Crystala…the lady who passed away…she came from Cyprus…and that is (pointing to the Tapestry) part of Greek costumes…and that's the Olympic flame…One thing has been new to us…is the calostera…for hanging the clothes…the Hills Hoist…that is new for us…that's why we put it in… that is Acropolis…these things are all Greece…I gave them the idea but there were three girls Eva, Nicoletta and myself …the borders…most of the Greek (needlework) is that stitching…miandras…I have a bracelet of my mother's and it has that (design)…that's the pattern of the bracelet and that's the key of Greece…SYMBOL of the Key of Greece….but years back …an ANCIENT SYMBOL…this is Eros…Eva is very good with lacework…some have olive trees…I come from a part with a lot of, lot of olive trees…most of the people live by it, in Italy…and in

Greece…you can see olives like the sea … and that's why we did the olive tree…and that is Mrs Drummond …Mrs. Drummond is good with her hands…she draws…and painting…and she did Amorgos…at Amorgos …all day they have this thing that goes with the wind…windmills…there are a lot there…

Eva wrote the words…it says…Australia is new life…new…I just think now…I can say it in Greek…Australia is new house and new life…and ELPIDA…Elpida is like new heart, new happiness…something you have dreaming come true…it's beautiful because altogether three or four girls sat down and just writing different things and that it is what we put down…

R:
What the bottom part of the Tapestry is, is what Australia meant or means to the women involved…so they were asked…

P10:
…even the education…and that's the house in Australia …that's missing and brings back memories to us…and that day sit down all the girls to look at it …I feel wonderful and every time I come with my grandchildren(5)…o yia yia, you did that …it's very easy (to work with Italian women)…before I been with Australian ladies for years…that's why I speak English because I haven't been to school…

R:
Did you find you had a lot of things in common with the Italian women?

P10:
Slowly, slowly I found out half of Italia used to be Greek…Calabria was Greek people…I have a book…2000 people in Calabria asked Greece to send teachers…to learn Greek…because the kids grown up and lose all the Greek but the blood comes for some people and wants to learn Greek …I'm easy for everybody…English or German and Italian yes….

R:
Did you find the needlework technique very different?

P10:
Not really…but Greeks use a lot of lacework and cross stitch but not a lot of Patchwork…

R:
Italian women do do lacework but I think they use a needle…

P10:
Greek people use a needle too…

R:
What would you say the message of the tapestry was?

P10:
oh that's beautiful…I'm so happy…I been frightened (referring to taking the tapestry to Port Lincoln to display it there. (P10 was invited to be the spokesperson at the launch because she had been absent in Greece - her mother was very ill at the time of the Adelaide Launch)…the aeroplane was so small…At Port Lincoln … I went there with the teacher…and people liked the flowers…they were Australian people…after lunch we went to the Club and there were so many Greek people there and Italian people and Australian people, ladies…it's easy with my hands but to imagine it was hard (referring to working on the tapestry)…I explained the flowers and some ladies cried …and I explained the roofs…and they had the same experience like me…specially in Port Lincoln…they miss the flowers and the Acropolis… the costumes…people dressed like that and went to Church and said Happy Easter…and that day they said they want to DO IT (i.e. make a tapestry)…THE GREEK AND ITALIAN GIRLS…work together…the people there, maybe because they are missing lots of things…it was beautiful…they were so warm, the people…they asked me so many other questions…I've been very happy for being to Port Lincoln…thank you for that (to Liane, chief organiser of the Project).
Helen Tsotorios…did Cyprus…now passed away….

I learnt one new word…(that is, about needlework whilst working on the project)…nothing else…Nicoletta (attended the meetings…did not contribute to the tapestry because she was very ill with cancer but wanted to be involved at the meeting level, now deceased) never knew anything but I tried to give her and idea…yes, I taught Nicoletta…she helped a little bit …poor Nicoletta wanted to do something …but the hands…more pain…so beautiful…I miss her a lot…

Participant 6

DATE OF Note taking INTERVIEW: 7th December, 98.

a. ***Arrival***

- ***Born 18-4-1940 in Kalamata, Greece***
- ***Arrived in Australia 3-11-1958, aged 19.***
- ***Made the journey to Australia alone. She had a married sister living in Australia. Her sister paid for her to come. She came for the adventure and only planned to stay 2 years. However, she met her future husband and after 18 months she married him and remained in Australia.***

b. ***English Studies***

- ***P6 learnt English through her job (see work description below)***

c. ***Family Members***

- ***P6 has two boys –***
- ***Harry, 35, is a teacher and is not married. He has lived in Japan for three years and wishes to return there to complete a Masters some time soon. He has lived in Greece for 1 year and speaks Greek, Japanese and English fluently.***
- ***John, 32, is an electronic engineer. He is married and his wife is a naturopath. They have one daughter who is nearly 6. John is bilingual in Greek and English.***

d. ***Employment and Training***

- ***P 10 worked as a dressmaker for 25 years***
- ***She worked for 15 years as Denver Shirts in Wright Street and***
- ***10 years for Anthea Crawford***
- ***She is currently an active member of the Greek Club, Goodwood.***